

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MARCH 1, 1874.

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PETERBOROUGH CATHEDRAL.—There will be a VACANCY for a CHORISTER (age from 9 to 10½) early in April. The Trial will take place on Thursday, March 26th, at the Practice Room in the Cathedral. For further particulars, apply to Mr. Keeton, Minster Precincts.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

MARCH 1, 1874.

THE POETIC BASIS OF MUSIC.

By JOSEPH BENNETT.

WHEN a new system or theory is presented to the world those features in it most quickly arrest attention which have immediate practical results. The aggregate mind is itself eminently practical. Its first and governing thought is, How to live. Individual minds may exist in the shadowy realm of abstract ideas, apart from the influence of human necessity, but these are lost in the vast whole. Hence, the eagerness with which men ask themselves, when confronted with a new principle, "Will this touch us, and, if so, how?" They fix their eyes upon that in it which most obviously threatens consequences rather than upon the reasoning of which it is the outcome and representative. In fact, they are subject to the instinct of life. A particular example of this general rule may be found in the present condition, as regards England at least, of the musical questions propounded by Herr Richard Wagner. That famous person has been long before the world with a complete theory of musical development, yet he is chiefly recognised, when recognised at all, as an advocate of certain radical changes in the lyric drama—changes, that is to say, which have a serious bearing upon a very attractive amusement. So far as Wagner's theory concerning the lyric drama is understood by the popular mind, its actual and possible influence has aroused strong feeling, because it concerns, more or less, a multitude of individuals, and is, to them, a matter of subjective interest. But Wagner, looked at solely as a man who would change operatic forms, and his theory, regarded only as affecting operatic music, are imperfectly comprehended. True, this is the ultimate development of man and theory, but among the developing processes is much that has escaped general observation, and that may be considered independently of the chain in which it is a link. My purpose now is to take up one of Wagner's underlying principles and see what it is worth.

First of all, the principle chosen must be fairly and accurately described. In doing this, that there may be no doubt either of fairness or accuracy, I shall use the language of Wagner himself, and that of his champion in this country, Dr. Franz Hüffer, whose recently published book, *The Music of the Future*, is an authority not to be questioned. In an appendix to Dr. Hüffer's work, the author, referring to a performance of Beethoven's Ninth Symphony at Bayreuth, observes:—

"The choice of Beethoven's Symphony in D minor was the most appropriate that could be made on this occasion, because it forms, as it were, the foundation of the great development of modern German, and especially of Wagner's own, music. The principle of this new phase in art . . . is the necessity of a poetic basis of music; that is to say, a latent impulse of passionate inspiration which guides the composer's hand, and the conditions of which are in themselves by far superior to the demands of music in its independent existence. The rules arising out of these demands are in the Ninth Symphony violated, nay, completely overthrown, with a freedom of purpose and grandeur of conception that can be explained only from Beet-

hoven's fundamental idea, as it gradually rises to self-consciousness, in the words of Schiller's Ode, 'An die Freude.'"

Speaking of the Finale to Beethoven's Symphony, Dr. Hüffer goes on to say:—

"It is the highest effort of dramatic characterisation instrumental music has ever made, and seeing that it has reached the limits of its own proper power, it has to call the sister art of worded poetry to its aid. . . . It is obvious how the introduction in this way of words, as the necessary complement of musical expression, even at its climax of perfection, became the stepping stone to the further development of poetical music, as we discern it in what is generally called the 'music of the future.'"

Here we have, clearly and boldly stated, the following theses:—

I. *Music must arise from a poetic impulse, the conditions of which are superior to the demands of music in its independent state.*

II. *Instrumental music, even at its climax of perfection, is incapable of the highest expression of that impulse, and needs the aid of words.*

Having gone to Dr. Hüffer for more concise definitions than could be found in the involved periods of his master, I now turn to Wagner himself for their exposition, and find all I want in a single chapter of his *Opera und Drama*—a chapter which, adopting the writer's own term, might be headed "Beethoven's Mistake." I propose quietly to accept this term, and allow Wagner to point out the "immeasurably rich master's" error. After noticing the development of instrumental music from the simple forms of the dance tune and ballad air, Wagner goes on to say that "the expression of a perfectly decided, clearly intelligible individual purport, was, in truth, impossible for a language capable only of expressing a sensation generally," and that this fact was exposed by Beethoven, in whom "the yearning to express such a purport became the consuming, glowing, vital impulse of all artistic creation."

It will here be observed that with regard to Beethoven personally, Wagner begs an important part of the question, but, without stopping to do more now than indicate the fact, I proceed with his argument.

From the moment the great master's "yearning" was manifested, instrumental music became an artistic error, within the mazes of which Beethoven remained entangled. But from the darkness of error came the light of truth, just as the effort of Columbus to reach the Indies by sailing westward led to the discovery of America. "The inexhaustible power of music is, nowadays, disclosed to us by the very great mistake made by Beethoven. Through his undaunted and most bold endeavours to attain what was artistically impossible, we have gained a proof of the boundless capability of music to perform every possible task, when it is only necessary for it to be completely and simply what it really is—an art of expression. From the "moment" that Beethoven's "yearning" after definite expression "grew to greater and greater strength"—a somewhat indefinite moment—"from that moment" continues our author, "began the great, painful period of suffering of the deeply moved man and necessarily erroneous artist, who, in the strong convulsions of the painfully delicious stammering of an enthusiasm such as that of a Pythoness, produced, as a matter of course, the effect of a genial madman upon the curious spectator, who did not understand him simply because the inspired master could not

render himself intelligible to him." To this Wagner adds:—"Most of Beethoven's works of this period (his latest) must be regarded as an *involuntary* (the italics are mine) attempt to form for himself a language for his yearnings, so that they often look like sketches for a picture, about the *subject* (the italics are Wagner's) of which, indeed, the master had made up his mind, though not about its intelligible arrangement." Further on, we read of "enigmatical magic drawings, in which the master had simultaneously diffused light and horror, in order that he might, through them, publish the secret that he could never utter in music, but which, however, he fancied he could utter in music alone." This was "Beethoven's mistake," and the foregoing is Wagner's description of it.

I have thus allowed the master, Wagner, and the disciple, Hüffer, to state their case, from which logically, and therefore naturally, come certain inferences, making part of the case itself. Those inferences now demand attention; and, in the first place—

If instrumental music, in presence of Beethoven's "yearnings," became an artistic error, it is much more so, because without excuse, now that he has discovered (in his last symphony) music's highest form and expression.

This inference is proudly accepted by Wagner and his followers. The master speaks of Beethoven's "D minor" as the "last symphony ever written," and Dr. Hüffer avows that with its appearance the arts of music and poetry "became inseparable," while "the possibility of music for the sole sake of sonorous beauty virtually ceased to exist." It follows, as a matter of course, that symphony writers since Beethoven are not "necessarily erroneous," as was he, but sin in the full light of truth, and against all such Wagner, who consistently never attempted to write a symphony himself, uses his keenest rhetorical weapons. First, he attacks those who imitate principally what is external and strange in Beethoven's style. Of these he observes, that not knowing the "unspoken secret" of the master, it was necessary to find some substantial subject for their music. He continues—"The pretence of the musical description of a subject borrowed from nature or human life was placed as a programme in the hands of the auditor, and it was left to the power of his imagination to interpret, in accordance with the hint once given, all the musical eccentricities which could be let loose, with unshackled caprice, until they degenerated into the most motley, chaotic confusion." German composers, Wagner goes on to say, have made themselves less absurd. They have incorporated the new style with the old, and thus formed an artificial medley, "in which they might for a long period continue to musicise very decently and respectably, without having to fear any great interruptions from drastic individualities. If Beethoven mostly produces upon us the effect of a man who has something to tell us, which, however, he cannot communicate clearly, his modern followers, on the other hand, resemble men who inform us in an irritatingly circumstantial manner that they have nothing to tell us." Thus does Wagner in a few words dismiss Mendelssohn, Spohr, Schumann, and all post-Beethoven participators in the "artistic error." A second inference from the Wagnerian theses is a correlative of the first:—

The art of music is, in itself, incomplete, and needs to be perfected by an alliance with poetry.

In his exposition of this doctrine Wagner has used the parabolic form after a fashion which makes it

somewhat difficult for me to follow him in a paper meant for general reading. Here, however, is a brief and significant passage:—"Music is a Woman. The nature of woman is love, but this love is the love that receives, and, in receiving, gives itself up without reserve. A woman does not obtain perfect individuality until the moment that she gives herself up. She is the water-nymph who speeds through the waves of her native element without a soul until she obtains one through the love of a man." Previously he had said that Beethoven vainly tried to make music fertile by "exercising it in parturition," and was at last compelled to supply the "fecundating seed" which he took from the procreative power of the poet. I am concerned to inquire neither into Wagner's theory respecting woman nor the accuracy of his parallel. Enough that what has been quoted will convey a strong and clear idea of the views he holds concerning the independence, or rather the dependence of music as an art.

Having thus thrown upon Wagner's position, with regard to the "poetic basis" of music, as much light as his own words can give, it remains to see what can be urged on the other side. Here let me say, that, in reply, I shall eschew invective, which, as Mr. Disraeli once said, when it told against him, is not argument. Invective, consequent upon Wagner's unfortunate leaning towards its use, has long disfigured this musical controversy, and given rise to an odium almost as virulent as that which springs from theological discussion. But, while avoiding sarcasm and abuse, I am prepared to do more,—I will not inquire whether Wagner, as we know him, is the result of his own theory, or whether the theory has been adapted to Wagner. In like manner, I will waive the question how far, when exalting the alliance of music and poetry as the only real musical organisation, Wagner is moved by personal vanity, or, at least, by a natural tendency to magnify his own special vocation. In brief, the man shall be separated from his theory, as ought always to be the case when theory is weighed in the balance.

Looking generally at the matter in dispute, it is impossible not to be struck with the part Beethoven plays in it. Of course, if the Wagnerian principles be true, they must have existed before that great master, and independently of him; but none the less we find Beethoven held up as the Messiah of a new musical dispensation wherein Wagner takes the rôle of St. Paul. Wagner has built his theory upon Beethoven; and it may, therefore, be worth while to see whether, between the foundation and the superstructure, there exists a real and natural connection. Here, then, we touch a vital part of the subject. The question stands thus:—Did Beethoven, in the latter part of his career, strive "involuntarily" to make instrumental music a definite means of expression? Are his later works examples of a "mistake" which he rectified only when worded poetry was united to music in the Finale of the Choral Symphony? I answer that in putting forth such a doctrine Wagner has acted upon assumption merely. He seems to be conscious of the fact, and takes measures to place himself beyond the reach of refuting evidence. Mark, for example, how he insists upon the word "involuntary" in connection with Beethoven's efforts; how he compares his utterances to those of a Pythoness, and defines him as a "genial madman." All this shows considerable skill, because, if Beethoven be regarded as an unconscious and irresponsible medium,—Dr. Hüffer accepts as true of all creative musicians what Vogl said of Schubert, that they compose in a state

of *clairvoyance*—then, of course, any theory can be built upon the man's doings without reference to the man himself. But will my readers accept this premise? I trow not. They will insist, with me, in looking upon Beethoven as a conscious and responsible worker, who knew what he did, and why he did it. Wagner would keep Beethoven out of the witness-box, under what is sometimes euphuistically termed "friendly restraint." I call him into court and ask that he may be allowed to influence the verdict. Under these circumstances it appears rather damaging to Wagner's theory that Beethoven having found the right still pursued the wrong. If, before the Ninth Symphony, the master was struggling to give expression to his thoughts, and if, in the Ninth Symphony, he found the means of doing so, how comes it that, after the Ninth Symphony, he went back to his artistic error, made more "enigmatical magic drawings," and more "sketches about the subject of which he had not made up his mind" in the shape of the so-called "posthumous quartets." This was not the act of a man conscious that he had found the light and liberty of perfect expression, established the inseparableness of music and poetry, and proved that the existence of instrumental music, "for the sole sake of sonorous beauty" was no longer possible. In good sooth, Wagner has excellent reasons for keeping the master in a state of irresponsibility. Furthermore, by those who reject that irresponsibility as an unwarranted assumption, it must be thought strange that Beethoven left no record of his struggles and of his victory. Here was a man who, having great and definite things to say, laboured for years with an indefinite means of expression, and kept absolute silence about his disappointments. Here, moreover, was a man who, after sore efforts, made a great and glorious discovery, and said nothing about it. Strange, indeed, is this; and from it I can only draw one inference—that the fabric which Wagner has built upon the latter part of Beethoven's artistic career, is neither more nor less than the creation of a man resolved to bolster up a preconceived theory. How much is this inference strengthened when we note that Wagner says not a word about the Choral Fantasia, which appeared as early as 1811, and in which voices are added to the solo instrument and orchestra, just as in the Choral Symphony. Here, let me quote a passage from a letter of Beethoven's, addressed to the publisher, Probst:—"I must now, alas! speak of myself, and say that this, the greatest work I have ever written, is well worth 1,000 florins C.M. It is a new grand Symphony, with a finale and voice parts introduced, solo and choruses, the words being those of Schiller's immortal 'Ode to Joy,' in the style of my pianoforte Choral Fantasia, only of much greater breadth." Note, here, the almost complete parallelism which the master saw between the two works. But Wagner says nothing about the Fantasia, because, to do so, would tend to upset his theory. That work was not preceded by "yearnings," "sketches" and all the rest of it. Yet, if ever Beethoven ceased to be a "necessarily erroneous artist" it was in 1811, not in 1824.

Let me not be understood to have said anything in depreciation of the Choral Symphony. My contention simply is, that Wagner has taken the plan of a particular work and treated it as an outcome of general principles, which were never in the composer's mind.

Dismissing thus the Beethoven phase of the question, I now come to the question as a whole,

and have to meet the proposition stated by Dr. Hüffer, that the arts of music and poetry are inseparable, and that "the possibility of music for the sole sake of sonorous beauty has ceased to exist." In another place, it is true, Dr. Hüffer admits that the highest type of musical development "does not make impossible or irrational the perpetuation and perfection of a lower and simpler species as such," but, herein, he confessedly differs from Wagner, and, as the disciple is not above his master, I shall take the proposition in its unqualified form. Is it true, then, that instrumental music is a defective organisation—that it is the soulless Woman, who cannot be complete till she find the Man? In answering this question, I may surely appeal to the universal instinct, which ought never to be overlooked when discussing matters of universal application. "Instinct," said Sir John Falstaff, "is a great matter," and it must have an important effect upon this controversy, according as we find its weight thrown upon one side or the other. Can we, then, discover anywhere the existence of a feeling that instrumental music is an incomplete and, consequently, unsatisfactory thing within its own province? An affirmative reply to this may be challenged as regards every form of instrumental music, from the wild notes of the Alpine herdsman to the C minor symphony of Beethoven. Nowhere do we find evidence of such a feeling, which, if it ever had a universal existence, would speedily remove the cause of offence. Above all, would the unfinished organisation of instrumental music have made itself obvious to those with whom the art generally has been a constant study and delight. But it is just these who find the highest forms of instrumental music satisfying. Where is the amateur who detects incompleteness in the first three movements of the Choral Symphony. When listening to them, has he the impression of looking upon a half-finished temple, or upon—if Wagner's theory about the female sex be right—a woman who has never loved? Is he conscious of an abhorrent vacuum, and does he thrill with satisfaction when the voices enter to fill it up? Direct and plain questions like these, undarkened by grandiloquent verbiage, excite a smile, but none the less do they comprise the Wagnerian theory. The answer to them must be easy. Every amateur knows that he is free from such a consciousness; that the purely orchestral movements are complete in themselves, and that, when vocal music is added, he recognises no more than a temporary alliance of powers which may exist apart. I confess to a high estimate of the argument derivable from the general sense of completeness with which instrumental music is received, but it is not all necessary to my present purpose. A refutation of Wagner's doctrine may be found in the very nature of music itself; and here we come at length to the pith of the whole question.

Dr. Hüffer, in the book already named, after drawing largely upon the philosophy of Schopenhauer to support his views, remarks on the other hand:—"Schopenhauer seems to have considered music as an art of entirely independent and self-sufficient means of expression, the free movement of which could only suffer from a too close alliance with worded poetry. He even goes to the length of highly commending Rossini's way of proceeding, in which the words of the text are treated quite *en bagatelle*, and in which, therefore, music speaks its own language so purely and distinctly that it does not require the words at all, and has its full effect even if performed

by instruments alone." This dictum of his favourite philosopher Wagner rejects, and Dr. Hüffer says that it "cannot but surprise us." But as regards the independence and self-sufficiency of music, it exactly defines the position I mean here to assume. To look upon music as an indefinite expression, needing alliance with that which is definite, is to do it gross injustice. It is an *expression* truly, just as the forms and colours in a painting are the expression of the artist's subject, but it is also a *suggestion*. For the truth of this Wagner himself shall be a witness. In his remarks on the Choral Symphony, he substantially says that the work represents (I quote Dr. Hüffer) "the struggle of the human heart for happiness. In the first movement this longing for joy is opposed and overshadowed by the black wings of despondency. . . . The second movement, on the other hand, with its quick and striking rhythmical formation, describes that wild mirth of despair which seeks respite and nepenthe in the waves of physical enjoyment. The trio again may be considered as a dramatic rendering of the village scene in 'Faust.' The Adagio, with its sweet pure harmonies, appears after this like a dim recollection of former happiness and innocence. . . ." Considering that Wagner regards music alone as barren, and only capable of being "exercised in parturition" without bringing forth, it is astonishing what the purely orchestral movements of the Symphony convey to him. In this description he "unconsciously" indicates the true grandeur, independence, and self-sufficiency of the unaided art. Its strength and glory lie in the very qualities which he elsewhere speaks of as its weakness and shame. To make it the mere expression of worded poetry is to harness Pegasus; for the genius of music is never so noble and attractive as when free in its own domain. Carlyle hints at this when he speaks of music as "a kind of *inarticulate unfathomable speech*, which leads us to the edge of the infinite, and lets us for moments gaze into that." Make it the accompaniment of articulate, comprehensible speech, and you limit its powers. There is no question of gazing into the infinite then; the bounds which confine it are narrow and visible. But leave music free to range the world of sound, and it brings back infinite and infinitely varied treasures. How thankful ought we to be for what Wagner calls an "artistic error." To it we owe the intellectual wealth of Bach, the gaiety and humour of Haydn, the tenderness and grace of Mozart, the sublimity and pathos of Beethoven, the refined beauty of Mendelssohn, the artless song of Schubert, and the fervent, soul-revealing poetry of Schumann. If these things be the results of "artistic error," let us cling to error, and reject the truth. At any rate, let us not proclaim the doom of music as a separate art at the bidding of one who, having a mission, seeks to magnify its importance, and who, being at the head of a movement, would make the little sphere in which he works comprise the whole world.

THE curiosities of the present law of licence will at some future time be regarded with wonder. On Ash-Wednesday last the Moore and Burgess Minstrels were not allowed to perform in St. James's Hall, but were permitted to appear at the Gaiety Theatre. At the Opera Comique (which, like all the theatres, was closed against any dramatic representation) we had the "Dancing Quakers," a "Juvenile Tragedian" in two scenes from Shakespeare (concluding with a "terrific claymore combat"), and

Leotard, "the wonder of the trapeze." For the benefit of those who give dramatic and musical entertainments (if not for that of the general public) it would be well that some light should be thrown upon this matter; for, pending more accurate information on the subject, it appears incomprehensible that people who are not permitted to black their faces and sing at St. James's Hall, should be allowed to do so at the Gaiety; and that where an Opera is positively prohibited, "Dancing Quakers" may exhibit their laughable contortions, and a "Juvenile Tragedian" act upon a stage from which a full grown one is rigidly excluded.

As in our notice of the Prospectus of the British Musical and Dramatic Institute, we commented upon the want of strength in the staff of musical professors engaged, we are glad to be able to call attention to the recent appointment of Mr. Brinley Richards for the Pianoforte, Dr. Rimbault for Harmony and the Harmonium, and Mr. Charles Herring for the leadership of the orchestra. This is a step in the right direction; and we trust shortly to attend one of the Practice evenings, and report upon the progress of the students. Meantime we cordially wish all the success so enterprising an undertaking deserves.

HERR PRAEGER's lecture "On the Fusion of the Romantic and Classical Schools of Music, culminating in the Works of Richard Wagner," recently delivered at the Society of Arts, is somewhat in advance of the time—even more so than Wagner's music itself. We see no reason, for instance, for attacking the "Sonata" more especially when we find that Liszt's "splendid Sonatas, composed of the legitimate movements," are held up as models for imitation. That the word is derived from "Suonare," to sound, has nothing whatever to do with the matter, for it has been accepted to mean a certain species of composition, and like the Symphony, Overture or Concerto, therefore, its construction is subject to certain conditions, the order of the movements allowing of variation, but never being, as Herr Praeger says, "reversed." The lecturer's admiration of Wagner is evidently founded on an intimate knowledge of his theory and his music; but we believe that he would have made more impression upon his audience had he rigidly kept to his strictures upon operatic reform.

THERE have been two "Musical Festivals" during the last month. That, under the supervision of Professor Oakeley, at Edinburgh, was in every respect highly creditable to all concerned, the programmes presenting attractions beyond those usually offered at our musical gatherings nearer the metropolis. Specimens of all styles have been presented, from Bach to Wagner, and much interest was excited by Mr. Hallé's performance of the Pianoforte part of Litolff's "Concerto Symphony," a work which fully deserves a hearing in London. At Brighton Mr. Kuhe has also provided an excellent series of concerts, the selections being judiciously made from the works of living as well as deceased composers. Mr. Sullivan's "Light of the World" and Signor Randegger's Cantata "Fridolin," were received with the utmost favour, the singing of Mr. Santley in the former composition having (as at Birmingham) created a profound impression.

WE understand that Mr. Mapleson intends to open Drury Lane Theatre for the Italian Opera season in the middle of the present month. Balfe's "Il

Talismano" is, we believe, positively to be produced; and two singers, Madlle. Lodi and Madlle. Louise Singalée, are to make their first appearance before a London audience. The season at the Royal Italian Opera commences on the 31st inst. As far as we can ascertain, the music of the "past," and not of the "future," is again to reign triumphantly throughout the season at both houses.

WE understand that Sir Michael Costa intends to lower the pitch at Her Majesty's Opera, Drury Lane, during the coming season. Much as we welcome this concession to long suffering vocalists, we cannot but express our regret that this step was not taken when, some time ago, the subject was so pressed upon the attention of conductors, and Mr. Barnby, entirely unsupported, introduced the *diapason normal* at the performances of his Choir in St. James's Hall.

CRYSTAL PALACE.

THE performance of Handel's charming and far too long neglected Oratorio, "Theodora," on Saturday, the 7th ult., afforded an instance of the disadvantage which attends a departure from a successful rôle. The concerts which are presided over by Mr. Manns are ordinarily of a kind which almost defy criticism. The rendering given of a Symphony by Beethoven, Mendelssohn or Schubert is usually well-nigh perfect; it is only necessary to "put up" an Oratorio to find that nothing is absolutely so—not even the Crystal Palace Band. The performance in question was singularly infelicitous, the band being as much at fault as the chorus. It was only when we turned to the soloists that anything like satisfaction was obtained, Madame Sherrington's *Theodora* being all that could be desired, as was also Mr. Cummings's *Septimius*; Signor Agnesi, as *Valens*, added another to the many triumphs this great artist is achieving in English Oratorio; and Miss Dones indicated, by a quiet but artistic rendering of the part of *Irene*, how thoroughly she deserves the success she is gaining; whilst Miss Sterling, the American contralto, appeared to be the only one of the soloists who failed to enter into the spirit of the Handelian recitative. Her magnificent voice was heard to some advantage in the air "Sweet Rose and Lily;" but her style would seem to require considerable modification before she can hope to take a position as an exponent of sacred music of the highest class. The orchestral accompaniments, which had been revised and added to by Dr. Hiller, were, as we have already hinted, not rendered with that faultless accuracy and finish we have learned to expect at the hands of this body of musicians. Dr. Stainer presided at the organ, with his usual efficiency. The reception of Herr Joachim at his first appearance this season, on the 14th ult., must have convinced him how thoroughly his consummate artistic qualities are appreciated by an English audience. His rendering of Spohr's Concerto in E minor was in every respect absolutely perfect; and in some Hungarian dances—composed by Herr Brahms for two performers on the pianoforte, and adapted by Herr Joachim for violin and pianoforte—he afterwards aroused the enthusiasm of the audience to such an extent that an encore was positively insisted upon. A word of praise is also due to Mr. Franklin Taylor, who played the important pianoforte part with much skill and intelligence. At the concert on the 21st ult., the whole of Mendelssohn's music to the "Midsummer Night's Dream" was given, the solos being well sustained by Miss Emily Spiller and Miss Dones. The choral parts of the work were scarcely up to the high standard which the public have a right to expect at these concerts; but the intrinsic beauty of the composition elicited the warmest applause, and any deficiency in the choruses was amply atoned for by the purely orchestral movements, which were played with a delicacy and precision rarely attained; the clarinet and flute in the *Scherzo*, especially, moving together with such excessive

accuracy and finish, as to raise a storm of applause, which could only be appeased by a repetition of the entire movement. The "Funeral March" of the Clowns, too (one of the most perfect specimens of genuine musical humour in existence), was also universally re-demanded. Another welcome item in the programme was the Chorus of Maidens, from "King Stephen," by Beethoven (preceded by the Overture), which was fairly sung, and much applauded. Mendelssohn's "Surrexit Pastor," for soprano solo, female chorus and organ, written for the French nuns at the convent of "Trinità de Monti," in Rome, is just one of those purely religious compositions which he could easily throw off at any moment, and as easily forget. The solo was well sung by Madame Otto-Alvsleben, and the organ part was carefully played by Dr. Stainer. Mr. Alfred Holmes's new Overture, "Le Cid," although placed last in the programme, made a highly favourable impression; the subjects throughout being bold and melodious, and the instrumentation showing much command over the resources of the orchestra. Mention must also be made of Madame Patey's excellent rendering of the air "O thou afflicted," from Benedict's "St. Peter." At the concerts we have noticed Mr. Manns conducted, with the exception of that on the 14th ult., when, in consequence of a family bereavement, he was worthily replaced by Mr. Wedemeyer.

ROYAL ALBERT HALL CHORAL SOCIETY.

AT the eighth concert, on the 5th ult., Mendelssohn's "Elijah" was given, the solo parts being sustained by Madame Otto-Alvsleben, Miss Emily Spiller, Miss Antoinette Sterling, Miss Dones, Messrs. W. H. Cummings, Raynham, and Signor Agnesi. The choruses were rendered throughout with that care and finish which invariably characterise the performances by this choir—"Thanks be to God," especially, being sung with extraordinary precision and accuracy—and Signor Agnesi, in the part of the Prophet, again proved himself a thoroughly reliable and conscientious exponent of Mendelssohn's exacting music. On Ash-Wednesday the "Messiah" attracted a large audience, the performance being in every respect one of the best yet given by this Society. The principal vocalists were Madame Lemmens-Sherrington, Miss Anna Williams (who created a highly favourable impression, in spite of an obvious and pardonable nervousness), Madame Patey, Mr. Edward Lloyd, and Signor Agnesi. We have scarcely ever heard the choruses better sung, or produce a more profound effect upon the listeners than upon this occasion; and the members of the choir, as well as the conductor, have a right to be congratulated upon lending their best energies towards the due rendering of a work, the more subtle beauties of which, from constant repetition, are too often disregarded. Mr. Barnby conducted at both these concerts with his accustomed ability, and Dr. Stainer was an efficient accompanist at the organ.

MR. HENRY LESLIE'S CHOIR.

THE first concert of the present season was given at St. James's Hall on the 19th ult., with a programme in the highest degree interesting to those who believe with us that the delicate part-singing of this finely trained choir should be the main attraction. The first part—devoted entirely to the compositions of Mendelssohn—contained three part-songs for male voices, never before given in public, although, judging not only from their intrinsic beauty, but from their enthusiastic reception, it is not likely that they will return to the obscurity from which they have emerged. By vigorously enjoining the spirited Hunting song, "Waken, Lords and Ladies gay," the audience at once elected the popular favourite; but, beautiful as this piece undoubtedly is, there can be little question that the composer appeals to us in a higher form in the one which stood first in the programme, "Festal Greeting," one of the most fanciful, melodious and delicately harmonised of the many compositions of this class which Mendelssohn has bequeathed to us. "Land of Beauty" has also the inde-

scribable charm of the composer's style throughout, and was received with a warmth of applause which fully attested the delight of the listeners, both at the excellence of the music and the perfection with which it was interpreted by the choir. We must also speak in high terms of the part-song, "On the sea," which had never before been sung by Mr. Leslie's choir, and will no doubt, in consequence of this performance, receive the notice which its excessive merits demand. In the second part—selected exclusively from the works of English composers—a genuine success was created by Mr. Leslie's new part-song, "Lullaby of Life," one of the best specimens of the kind yet furnished by this composer. The words, by the Rev. S. J. Stone, are set with a sympathetic feeling rarely shown in modern part-music, the introduction of the word "Sleep" at the conclusion of each verse, on a charmingly melodious phrase, giving a character to the composition which lifts it far above the works merely written for the display of what is conventionally termed "light and shade." The song was exquisitely sung, and repeated by a demand as unanimous as it was well deserved. The other part-songs given for the first time were, "Midst grove and dell," by J. F. Barnett, "Gather ye rosebuds," by Blumenthal, and "Lives of great men," by John C. Ward, all of which earned the good opinion of the audience, but created no remarkable enthusiasm. Miss Edith Wynne was as excellent as ever in the soprano part of Mendelssohn's Anthem, "Hear my prayer," and Mr. E. Lloyd sang the same composer's song, "The Garland," with so much genuine and unaffected expression as to elicit a spontaneous encore. The vocal music was agreeably relieved by the pianoforte playing of Miss Josephine Lawrence, who in a selection from Mendelssohn's "Lieder ohne Worte" and Benedict's Fantasia on "Where the bee sucks," gave indication of powers which will no doubt ripen with age and experience.

WAGNER SOCIETY.

THE fourth concert, on the 13th ult., was rendered exceedingly attractive by a selection from "Lohengrin," the reception of which amply proved the hold which—whether for good or evil—Wagner's music is rapidly obtaining in this country. The Prelude, Bridal Procession, and instrumental Introduction to the third Act are now sufficiently well known to make them safe items in a programme; but the scene of the arrival of Lohengrin and Farewell to the Swan, in the first Act, was new to the hearers, and produced such an electrical effect as to be universally redemanded. Elsa's Dream, and Lohengrin's Song to Elsa also stirred the audience to enthusiasm; and the applause throughout the selection was, indeed, of so universal a character as to increase the wonder why the experiment of presenting one of the composer's complete operas is still delayed. The vocalists were Madame Corani, Mr. Wallace Wells and Mr. Bernard Lane, all of whom—especially the lady—acquitted themselves of their difficult task with the utmost credit. The orchestra was perfection, not only in the Wagner music, but in the stirring and fanciful Overture of Berlioz, "Le Carnaval Romain," Gluck's Overture to "Iphigenia en Aulide" (to which Wagner has generously written a *coda*, to replace one already supplied by Mozart), and the Abbé Liszt's "Fest March," which worthily concluded an interesting concert. Mr. Edward Dannreuther conducted with his usual intelligence and earnestness.

MR. ARTHUR SULLIVAN'S Oratorio "The Light of the World" is to be given for the first time in London, by the Royal Albert Hall Choral Society, on Thursday, the 19th inst. The principal vocal parts will be sustained by a quartett of the first English singers, Madame Lemmens-Sherrington, Madame Patey, Mr. Sims Reeves, and Mr. Santley (the latter gentleman breaking through his rule of not singing in the Royal Albert Hall on this special occasion), and the Oratorio will be conducted by its composer. We are authorized to state that their Royal Highnesses the Duke and Duchess of Edinburgh, and other members of the Royal Family, intend honouring the performance with their presence.

MEDELSSOHN'S "St. Paul" is to be performed for the first time by the Royal Albert Hall Choral Society, on Thursday next, the 5th inst., the principal vocalists announced being Madame Otto-Alvsleben, Miss Antoinette Sterling, Mr. Sims Reeves, and Mr. Lewis Thomas, with Dr. Stainer at the Organ. The performance will be conducted, as usual, by Mr. Barnby.

ON Friday evening, the 30th January, a concert was given in the Boys' School, Hornsey, in connection with the Hornsey Choral Society. The programme consisted of solos, part-songs, &c., all of which were very well rendered. Miss Rose Harrison gave two songs with much effect, and Miss Crosse contributed a song by A. S. Gatty. Mr. W. Fletcher sang "I dream of thee at morn" (H. Smart), and "At sundown" (Kücken), the latter being encored. Mr. P. Bazeley gave "The Beacon fire" (Moul); and Mr. Walton sang "To Anthea" (Hatton), and "The Shepherd's Winter Song" (Hatton), afterwards joining Mr. Fletcher in Benedict's duet, "The moon hath raised her lamp." The choir sang effectively several part-songs by Mendelssohn, Smart, Macfarren, &c., and received an enthusiastic encore for a capital rendering of "Hark the merry drum" (Krug). The quartett, "Hark! above us" (Kreutzer), was excellently given by Messrs. Close, Rendall, Froome, and A. Close; the trio in Bishop's "The winds whistle cold" being also effectively sustained by the three first-named gentlemen. Mrs. Nicholls played a piano solo, and Mr. G. W. Spencer conducted. The room was well filled.

THE results of the late Birmingham Festival have, we are glad to say, been even more successful, in a pecuniary point of view, than we anticipated, for at a recent meeting of the Governors of the Birmingham Hospital the last instalment of money received in aid of its funds was paid, making the total amount £6,577 11s. 9d. This is the greatest sum ever realised at these meetings.

THE second concert of the British Orchestral Society, which was given on the 5th ult., contained no item of importance, if we except David's Concertino for the Viola, which was excellently performed by Mr. W. C. Doyle, and warmly applauded. Mention must also be made of the clever playing of Madame Kate Roberts in Sir Sterndale Bennett's Pianoforte Caprice in E. In spite of Mr. Mount's earnest conducting, the execution of the orchestral pieces wants refinement and finish.

MR LEMARE is to be congratulated on his earnest attention to the claims of English composers, for at the Brixton Choral Society, which meets in a confined room at the Angell Town Institution, he has already produced Mr. Sullivan's Oratorio, "The Light of the World," and Signor Randegger's Cantata, "Fridolin," neither of which—in spite of their success at the Birmingham Festival—has yet been heard in the metropolis. It is true that the merits of these compositions can be but imperfectly revealed with the accompaniment of a pianoforte and organ; but the choir has been well trained to its work; and although "Fridolin" (which was given on the 16th ult.) occasionally baffled the efforts of the chorists, the performance on the whole was highly commendable. Sir Julius Benedict's Oratorio "St. Peter" is announced for performance at the next concert.

IT is with the sincerest regret that we record the death of Mr. Henry John Kirkman (the junior partner in the well-known firm of Kirkman and Son, pianoforte makers), which occurred on the 9th ult. Mr. Kirkman—whose sound reasoning powers and quick grasp of a subject led him originally to desire the Bar as a profession—was of the utmost service in raising the fortunes of the house as soon as he became a partner, his new and striking inventions in the construction of pianofortes having called universal attention to the firm of "Kirkman and Son." At his funeral, which took place at Kensal Green Cemetery, on the 14th ult., the esteem in which he was held was fully shown by the number of members of the musical profession who attended, and, as a mark of respect to his memory, the Royal Academy of Music, of which Institution he was a Director, was entirely closed during the day.

THE West London and Kilburn Musical Society, on Monday January 26th, gave a performance of the "Messiah." The solos were well rendered by Miss Matilda Scott, Miss Isabel Weale, Miss Tomset, Miss Warwick, Mr. Greenhill and Mr. Pratt. The choir sang steadily, and was well supported by the band. Mr. W. Beavan conducted.

At the Church of St. Mary Abchurch, Abchurch Lane, on Thursday evening January 29th, a service was held (consisting of the shortened form of Evening Prayer), after which a recital of classical music was given by Mr. Albert E. Bishop, organist of the church. The programme included, among other works, Mendelssohn's Sonata in D minor.

On Tuesday, the 3rd ult., the choir of the Wesleyan Chapel, Bayswater, presented the organist, Mr. W. S. Brocklehurst, with a handsome travelling-bag and dressing-case. The Rev. G. Follows, who made the presentation, eulogised the care and efficiency displayed by Mr. Brocklehurst in conducting the services at Denbigh-road. The following was the inscription upon the testimonial: "Presented to Mr. Walter S. Brocklehurst by the Members of the Denbigh Road Choir, in token of their affectionate regard."

Two Pianoforte Recitals have been given during the past month by Miss Clara Gottschalk, at St. George's Hall, the chief object of which was to introduce some of the compositions of her brother, the late L. M. Gottschalk. The varied style of the pieces selected, and their earnest and sympathetic rendering, excited much interest, and the applause was both enthusiastic and appreciative. Miss Gottschalk was assisted in the vocal department by several eminent singers.

The first of three "Chamber Concerts of Modern Music" was given by Mr. Willem Coenen at the Hanover Square Rooms on the 20th ult., before a most attentive and critical audience. Rheinberger, Bishop, Bach, Brahms, Liszt, Rubinstein, and Mendelssohn were worthily represented during the evening, the instrumental executants being Messrs. Coenen (pianoforte), Wiener (violin), Zerbini (viola), and Daubert (violoncello). Miss Ferrari and Miss A. Sterling were the vocalists. Concerts so excellently organised should command the attention of all who sympathise with Mr. Coenen's efforts to spread a knowledge of the finest specimens of modern chamber music.

THE Southwark Choral Society gave an excellent concert on the 27th January, at St. Peter's Schools, Emerson Street. The first part consisted of sacred pieces from the compositions of Handel, Bach, Mendelssohn, Dr. Chipp, &c. Mention should be made of the selections from Handel's "Occasional Oratorio," which were welcome as much by reason of their novelty as by their excellence. Mr. J. Courtney's Anthem, "Sing forth the honour of His name"—a very meritorious composition—was well given, as were also the other items in the programme. The second part was devoted to secular music, and seemed to be highly appreciated by the audience. The soloists were Mrs. Underwood, Miss Dear, Mrs. W. Shoveller, Mr. W. Shoveller, Mr. Bunker, and Mr. J. Harper. Mr. W. H. Harper presided at the harmonium, and Mr. Ralph Horner at the pianoforte.

THE Service of Song held at Surrey Chapel, on the 10th ult. (in connection with the South London Auxiliary Sunday School Union) recounted the leading events in the history of David. The music was sung by a choir of three hundred, mainly composed of children, who were supplemented by a small band of teachers and friends, directed by Mr. J. Courtney, the conductor of the Southwark Choral Society. The Rev. Newman Hall read the connective readings. The hearty voices of the children led off with the favourite hymn "Good David," to the melody of "Jesse;" and in the following piece, descriptive of child life, sung to the familiar strains of "Home, sweet Home," the entire choir took part. The ancient Hebrew melody associated with the ancient Hebrew benediction, "The Lord bless thee and keep

thee," was grand; so also was the Russian air descriptive of the approach of the giant and its effect upon the chosen people, accompanied with the heavy tramp of the Philistines upon the pedals of the organ. The single chant, "Woodward," was beautifully sweet, alternating its snatches with the reading of the preparation of David for the conflict. Mr. W. H. Harper presided at the organ, and played with his accustomed ability.

A SUCCESSFUL concert was given on the 11th ult. at the All Saints' School Room, Kensington Park Road, in aid of the Choir School of All Saints' Church. The artists were Madame Lemmens-Sherrington, Miss Antoinette Sterling, Miss Dones, Messrs. Stedman, Patey, E. H. Birch, Viotti Collins, W. H. Callcott, Henry Parker, and the choir of the Church, assisted by about twenty members of Mr. Henry Leslie's choir. The various numbers of the programme were much appreciated by a large audience.

WE regret to have to record the death of Mr. John Lowick, clerk to Messrs. Kirkman, of Soho Square, through accidentally falling down the staircase in the establishment, on the 12th ult. His very obliging manners had won him much respect from the members of the musical profession.

At the monthly concert of the St. George's Glee Union, held at the Pimlico Rooms on Friday evening, the 6th ult., W. H. Birch's Operetta, "The Merry Men of Sherwood Forest," was successfully performed. Among the soloists, Miss Horder and Mr. Jekyll distinguished themselves by their rendering of the music allotted to Maid Marian and Robin Hood, respectively. The choruses were sung by the choir of about 100 voices in a satisfactory manner. The second part included an Etude, in three movements, on the Mustel Organ, well played by Mr. Tamplin; also a song by the same gentleman, entitled, "Why I love thee," rendered with much taste by Mr. Jekyll. Miss Buley and Mr. Rushton Odell were very successful in two songs. Miss Ada L. Matthews and Miss Julia Augarde were efficient accompanists, and Mr. T. Garside conducted with his usual ability.

A CONCERT was given on the 20th ult. at the Assembly Rooms, Eyre Arms, St. John's Wood, by Miss Isabel Weale, assisted by Miss Dones, Mr. Stedman, Mr. Thurley Beale, Herr Röver, and Mr. Henry Parker.

MADAME DE GOUTIN gave a concert at the Assembly Rooms, St. John's Wood, on the 25th ult., before a large audience. In Schubert's Sonata in D (Op. 137, No. 1), for pianoforte and violin (in which she was assisted by Mr. Henry Holmes), Beethoven's "Waldstein Sonata," and a Fantasia of Mendelssohn, the concert-giver displayed good executive powers and an intelligent appreciation of her authors; some pieces of a less classical character also affording her an opportunity of showing her grasp of what may be termed "passage playing." In all her pieces she was much and deservedly applauded. Mrs. Alfred Gilbert, Miss H. Rice, Mr. W. C. Bell, and Signor Torretti contributed several songs, and Mr. Lansdowne Cottell conducted.

REVIEWS.

NOVELLO, EWER AND CO.

Cathedral music, by Francis Edward Gladstone.

MR. GLADSTONE puts forth here a large collection of pieces that have doubtless been prompted, if not exacted by his late office of organist of Chichester Cathedral, and he dedicates the fruits of his labour in the service of the sanctuary to the Dean. We have a setting in E of the *Te Deum*, which is purely written, nicely distributed for the voices, and overcomes the difficulty imposed by modern use upon musicians of composing for this long, grand, and very diversified Cantic, without repetition of words—difficulty, because the length of the text suggests amplitude in its various portions, because its grandeur is hard to be embodied without continuity, and because its diversification would naturally exact such variety in the music suited to it as, without rare skill in the design, might induce a fragmentary and unsatis-

factory effect. There is the music in G for the *Benedictus*, that will be available on many occasions to which music of higher pretension is inappropriate. The setting in D of the *Cantate Domino* is animated and brilliant. The *Deus Misereatur*, in the same key, may be regarded as a companion to the foregoing, to which its more placid character makes a good contrast. These are followed by three Anthems: the first, intended for Advent, begins "The Lord, even the most mighty God," which first words are set as recitative for a solo bass, and this is followed by a *Larghetto* and an *Allegro Moderato* for the full choir; the second, "Teach me Thy ways," consists of one movement, which is grave in character and generally melodious; and the third has the well-known and frequently set text, "O how amiable are Thy dwellings," which will win attention in spite of intimacy with other renderings of the same passage. Finally, there are two short Anthems or Intros: one "Rend your heart" is for eight voices, and aims, not unsuccessfully, to picture the penitential words; the other "Lift up your heads" will not obliterate the memory of Handel's Chorus to the same text, any more than the foregoing will teach us to forget Mendelssohn's Recitative; it is injudicious to set new music to passages with which some former rendering is known to everybody, for recollection is a child that will not be laid to sleep, and its troublesome prattling prevents our giving due regard to music that might be found meritorious, had it a fair undisturbed hearing. It is highly commendable in our composer to take full advantage of all the opportunities his position may afford for exercising his abilities; he is perhaps less to be praised for putting into print everything he writes, for were he more sparing in his demand on public opinion, he might still gain valuable experience, and might only challenge criticism with works that might be as full of merit as the many that come before us are free from fault.

"O clap your hands." Anthem. Composed by John Stainer.

AMONG the many compositions by the organist of our Metropolitan Cathedral with which it has been our fortune to meet, we far prefer this now before us. The harmonies are for the most part simple, though coloured occasionally with so much of the chromatic element as gives them life, and strength, and variety; and they are so distributed for the voices as to produce a full and sonorous body of tone. There is so much of interest in the part-writing as to make the music attractive to the singers, which is a sure means of effect upon an audience. The organ part extensively amplifies the vocal score, and enriches, without obscuring, the sounds to be poured forth by the singers. The piece consists of three movements, which are well contrasted in character. Each is self complete, the first having a few bars after the close of the voices, to lead into the second, and the last opening in like manner with some interludial matter to link it to the second. The said second movement, already twice named, "They that wait upon the Lord," is expressly stated to be available as a separate piece without the context. It is directed to be sung by semi-chorus or by solo voices, and the ingenious interweaving of the parts throughout it, is admirable in purpose and certain of good effect. In the last movement, there is a fugal point on the words "For in the Lord Jehovah is everlasting strength," which is worked with some freedom, but yet gives the advantage of variety to the work, and the inestimable relief of a timely cessation of full four-part harmony. From the time of Mendelssohn, we have been made more and more familiar with previously unusual forms of final cadence, all tending to show how the dominant and the more extreme chords derived from it govern the key, and necessarily lead to a satisfactory conclusion; here we have a chord of the dominant major 9th for the penultimate harmony, with the 7th in the bass leaping to the tonic in the closing chord, and with the rare distribution of the 3rd standing in a higher part than the major 9th from the root; the effect is novel, and the verdict on its beauty in such a situation has to be pronounced by those who may hear it. Let us repeat a protest that has many a time been urged in these columns,

against the anomaly of encumbering music which is as modern in style as in date, with the notation of the age before Handel and Bach: supposing even it to be generally admitted that the employment of four minims in a bar were the necessary and only means of expressing music of the Elizabethan period, or music which technically emulated its manner, on this very account, the said white notation is inappropriate to the setting down of nineteenth century ideas, and we cannot countenance its assumption.

Twelve Popular Hymns. Set to music by Guido Aretino.

UPON examination it would appear scarcely necessary for the author of these tunes to seek to shelter himself under a *nom de plume*, which this obviously is; for although there may not be much in these compositions which rises far above the average of modern hymn tunes, there would seem to be little which falls greatly below it. A novel feature strikes us at first sight in the naming of each tune after some one of the ancient Philosophers, who have written upon the art of music: but has the question as to whether a name is essential to a tune ever struck the author? Few, if any, among the musical nations on the Continent seem to have considered it necessary to label their tunes further than to give the first line of the hymn to which the music is set; nor do we in England endeavour to distinguish Chants, Songs, Kyries, &c., by the names of towns, saints, or other objects, animate or inanimate. However, the question resolves itself into a matter of taste, pure and simple. The first tune, "Pythagoras," is flowing, and presents some pleasing sequences, together with the novelty of a tenor part which "doubles" the melody. The unsatisfactory features are the high range of the melody (G 7) and a kind of bass which is sometimes called "vamping" for want of a better term, and which could only be excused on the ground of the character of the hymn being martial, which this is not. No. 3, "Aristoxenus," would be a wholly successful tune, were it not for the fact that it contains three full closes. No. 6, likewise, is full of right feeling, and only suffers from bad accentuation. Each of the remaining tunes possesses some special merit needless to specify. But on the general question of *tempi* it appears to be necessary to say a few words. The pace at which some of these tunes are intended to be sung, if we may judge by the metronome marks, is sufficient to take one's breath away; for example, $\text{♩} = 80$ in a tune which contains minims and even crotchets, indicates a pace which might fairly be called racing. We would strongly urge the author to reconsider his metronome marks, as the evils resulting from this hurried singing are not confined to the spoiling of the music.

Perpetuum Mobile, for the Pianoforte. Composed by F. Mendelssohn Bartholdy.

THIS sketch, forming No. 48 of the Posthumous works of Mendelssohn, will be warmly welcomed by all who believe with us that, whether good, bad, or indifferent, the merits of any compositions left by a deceased author should be judged by the world rather than by a section of it. There can be little doubt that Mendelssohn's fame, although it may not be materially raised, will never be lowered by the publication of any one of his pieces; and it seems strange indeed that, whilst we read with the utmost interest every letter penned by this popular composer, we should throw aside even the merest Impromptu written in the language of his art. The "Perpetuum Mobile" is a lively and melodious piece, reminding us occasionally of the last movement of Weber's Sonata in C (known as the "Moto Continuo"), but thoroughly individual in character, and so excellently written for the hands as to make the task of playing it, as it is marked, "Prestissimo," one of no great difficulty to pianists with agile fingers. The frequent modulations prevent anything like monotony arising from the unceasing flow of semi-quavers; and the return of the original theme has a remarkably fresh effect. Both as a study and as an attractive composition for performance, we cordially commend this piece to the notice of all who desire worth as well as novelty.

The Russian National Anthem.

The English Words by Rev. J. TROUTBECK, M.A.

Arranged by J. BARNES.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

VOICE.

Maestoso.

ACCOMP.

$\text{♩} = 80.$

cres.

Ped.

CHORUS. TREBLES.

God save the no - ble Czar!

dim.

p

Long may he live, in pow'r, in hap - pi - ness, in peace, to reign!

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

ALTO.

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

TENOR (8vo. lower).

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

BASS.

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

Czar, God save the Czar! Dread of his e - ne - mies,

Czar, God save the Czar! Dread of his e - ne - mies,

Czar, God save the Czar! Dread of his e - ne - mies,

Czar, God save the Czar! Dread of his e - ne - mies,

cres. molto. *f*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

rall.

SECOND VERSE.

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff

hap - pi-ness, in peace, to reign! Dread of his e - ne-mies,

hap - pi-ness, in peace, to reign! Dread of his e - ne-mies,

hap - pi-ness, in peace, to reign! Dread of his e - ne-mies,

hap - pi-ness, in peace, to reign! Dread of his e - ne-mies,

Faith's sure de - fen - der, God save the Czar, God save

Faith's sure de - fen - der, God save the Czar, God save

Faith's sure de - fen - der, God save the Czar, God save

Faith's sure de - fen - der, God save the Czar, God save

the Czar!

the Czar!

the Czar!

the Czar!

Ped. (3) *

Gilbert L. Bauer's Organ-voiced English Harmoniums,
on the 3 years' System.

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THE GOLD MEDAL, PARIS, 1870;
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Illustrated descriptions of this invention and opinions of the London Press and Musical Profession forwarded by post upon application.

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Gilbert L. Bauer's Organ-voiced English Harmoniums,
on the 3 years' System.

Second Gavotte for the Pianoforte. By Walter Macfarren.

THE fine, bold diatonic harmonies in this piece are so thoroughly characteristic of the "Gavotte" age, to which we are now so lovingly looking back, that we unhesitatingly recommend it to all admirers of that school of writing. The subject, too, is so extremely melodious as to ensure its welcome even with those who cannot appreciate the musicianlike manner in which it is treated. For the benefit, however, of those who wish to study as well as to play this composition, we would especially point out the beautiful sequence of four-twos and sixes, commencing at the end of the 8th bar, page 3, and also, in the *coda*, the descending scale in the bass, harmonised with alternate triads and sixes, a point of much interest, and a fitting termination to one of the composer's best contributions to our rapidly increasing healthy stock of pianoforte music.

In the Gloaming. Reverie for the Pianoforte. By Frederick F. Rogers.

If it be found necessary to give titles to pianoforte pieces, we think the more indefinite they are the better. Assuming that our modern compositions are destined to a prolonged existence, it is undoubtedly true that to future generations such a description as "Rondo in E flat" or "Capriccio in D minor" would convey no idea of the piece intended, and this is the reason why, in speaking of the well known B flat Sonata of Dussek, for instance, we invariably call it the Sonata "dedicated to Mrs. Chinnery." Composers, then, would do well to consider how in naming their works they can give them a sufficiently distinctive title, without challenging criticism upon its applicability, by labelling them as "descriptive music," which, after all (although perhaps the most general in the present day), is about the most difficult class of composition a young writer can attempt. Now the piece before us is a "Reverie," and "In the gloaming" will do as well for an inoffensive title as anything else, because it merely expresses the hour of peacefulness and repose, and these are precisely the characteristics of the majority of those "Songs without Words" of which Mendelssohn set us the pattern. Mr. Rogers has written an extremely melodious theme, in D flat major, the accompaniment to which has some little character of its own. The second subject, in the subdominant, serves sufficiently well as a contrast; and the original melody on its re-appearance ends the piece, with a short *coda* and a placid cadence.

Three Autumn Songs, for a Contralto or Bass voice.

1. A Lament for the Summer.
2. A Rainy day.
3. A Song for November.

Composed by W. Howell Allchin.

MR. ALLCHIN must be a bold man to publish "Three Autumn Songs," although he announces on the title-page that they may be had separately. Even Madame Patey, to whom they are dedicated, would scarcely have the temerity to sing all three in succession; and smaller vocalists, therefore, can hardly be expected to make so hazardous an experiment, even upon the most indulgent listeners. Although we have occasional—and, perhaps, pardonable—reminiscences of Mendelssohn, the composer has set the words he has chosen with much judgment; and—chiefly by giving a variety of character to his accompaniments—has succeeded in being less monotonous than might have been expected. No. 1 will, we fear, be dragged through at a crawling pace by amateur singers, for it is written in 6-4 rhythm, and marked "Lento." The melody has much eloquence; and, if singers can be persuaded to feel two beats in the bar, it may be made effective. No. 2, with an obstinate syncopated accompaniment throughout, is the best of the three songs; but a good vocalist and a sympathetic pianist are absolutely necessary, to realise the intention of the composer. There is a simplicity in the treatment of No. 3, which may, perhaps, make it a more general favourite than its companions. The change into the tonic major shows that Mr. Allchin has well considered the meaning of the verses to which he has given a musical colouring; the hopeful

character of the final words, especially, being set with much poetical feeling.

Six Trios for Female Voices. The words translated by H. W. Dulcken, Ph. D. Composed by Franz Abt.

- No. 1. *Ave Maria.*
- " 2. *The Wanderer's greeting.*
- " 3. *Where deepest shadows hover.*
- " 4. *Parting beam of daylight.*
- " 5. *Once again the day hath flown.*
- " 6. *Thou Heaven blue and bright.*

THIS series of melodious Trios will be a real boon to amateur vocalists who wish to cultivate part-singing, for they present no difficulties which careful practice will not overcome. No. 1 has a calm theme in true sympathy with the words, the snatches of *arpeggio* accompaniment stealing in with good effect, and a solo for a fourth voice adding much brightness to the composition. No. 2 is a well harmonised melody, flowing throughout without any break, and exceedingly simple, both in the voice-parts and accompaniment. No. 3, although equally unpretending, contains somewhat more variety, the triplet accompaniment contrasting well with the *arpeggio* quavers, which continue until the change from major to minor. No. 4 has an attractive subject, but we do not quite like the enharmonic changes which occur so frequently as somewhat to disturb the quiescence demanded by the poetry. No. 5 is in our opinion unquestionably the gem of the series. Commencing with a melodious theme, in E major, we get some highly effective imitative phrases; and a solo, for alto or mezzo-soprano voice, answered by the trio, with which it is united at the close of the verse, is a point of the utmost interest. This beautiful composition deserves, and will no doubt receive, a large amount of attention both from masters and pupils. No. 6 makes a worthy close to the series. It has an exceedingly pleasing subject, which is appropriately harmonised, and so quietly accompanied as to help timid singers, a characteristic which cannot be too highly commended in simple part-music. We may mention, in conclusion, that any of these Trios may be had separately.

Two-Part Songs. With Pianoforte accompaniment for the use of schools:—

- No. 1. *Monarch Winter.* Poetry by W. S. Passmore.
 - " 2. *The Skylark.* Poetry by Richard Yates Sturges.
- Composed by Stephen S. Stratton.

THIS is just the sort of simple part-music that we should like to see introduced into schools, for it is both melodious and well written. No. 1 has a bold subject, the harmonies to which flow naturally enough to enrich, without disturbing, the melody. Of the two, however, we much prefer No. 2, although it is perhaps somewhat more difficult to sing. The theme colours the words with excellent effect, and point is gained by the occasional breaking of the voice-parts, instead of allowing them to flow on smoothly, as in the first song. We believe, however, that in most elementary schools it will be found necessary to transpose No. 2, if not No. 1, to a lower key, for the constant strain upon the upper G and F sharp is rather to be avoided than encouraged in young singers.

The Scalometer and Chord Indicator. Invented by Dr. L. M. Bonn.

OUR opinion (founded upon many years of experience) is that the rudimentary part of music cannot be effectually taught by contrivances, showing "at a glance," by sliding a piece of pasteboard up and down, or twirling round a circle, the number of sharps and flats required in each key, the position of the tones and semitones in the scale, and the *relative* minor (as it is still absurdly called) to every major key. However a student may pore over a diagram like this (peering through little holes to discover whether a note should be sharp, flat, or natural), it is on music-paper that he must eventually read music, and it is the *staff*, therefore, which should first be submitted to the eye. Our conviction upon this point, however, shall not prevent us from bestowing praise upon Dr. Bonn's very ingenious invention. On one side—termed the "Scalometer"—the

construction of every major scale is clearly shown, by moving round to the fixed place of *Do* any note which is chosen as the starting point, the naturals, sharps, or flats being indicated respectively by a white, red, or blue square. A minor third below *Do* major, the relative minor is given, both ascending and descending, according to the orthodox manner. But in examining this system closely, we find two embarrassing difficulties. In the first place, when a note is moved over *Do*, upon which a major scale is not constructed—as, for instance, D sharp—no sharps or flats are placed on the staff: this may mean that a scale is not usually written upon a sound so noted; but there is no explanation of this; and what learner is supposed to make it out for himself, especially when he finds that the scale of C appears precisely the same to the eye? In the second place, B and C are placed on the same square, the first coloured red and the second blue, forming, for example, the fourth sound in the scale of G flat major. According to Dr. Bonn's own explanation, this must mean that B sharp and C flat are identical: it is true that a musician knows better; but we presume that the "Scalometer" is to be used for the purpose of tuition, and not as a toy for those who already understand the matter. On the other side—called the "Chord Indicator"—the chords of the key-note, subdominant and dominant in the major key, are shown, corresponding with the note chosen for the *Do* on the opposite side; and the method of making the key-note and subdominant chords minor is also given. The received method of naming the notes according to their value—as semibreve, minim, &c.—is supplemented by the German plan of taking the semibreve as the whole, the minim as half, the crotchet as a quarter, &c., a system which we should like to see adopted in all instruction-books. Dr. Bonn's invention will especially appeal to the disciples of the Tonic Sol-fa method; for the syllables of the scale always appear in the same places, whatever may be the key-note; and thus the fixed sounds produced may be studied rather as a curiosity than a necessity. Much thought must have been bestowed upon the method of carrying out this invention; and we trust that its author will see that we appreciate his labours by devoting so much space to a discussion of its merits. We believe that if any contrivance of this kind can be of service in early tuition, the "Scalometer" will be found most valuable; and should Dr. Bonn see with us the defects we have pointed out, he can easily remedy them by a few words of explanation.

ASHDOWN AND PARRY.

Popular Classics for the Pianoforte. Selected and Edited by Walter Macfarren. Third Series.

THAT the idea of producing a carefully edited selection of those pianoforte works which have been allowed almost to fall into oblivion has proved a thoroughly successful one is amply shown by the issue of a third series of the "Popular Classics," every number in which we may at once say is a veritable gem. The Series contains (like those which have preceded it) twelve numbers; and Mr. Macfarren has, wisely we think, abstained from including any compositions of a very modern date, preferring to show how much sterling music of a former time we have neglected, rather than to point out the many works by composers of our own day which should command our attention. In the collection we have a Gavotte and Musette in D minor, and a Passepied, in B minor, by Bach; an "Allegro con Brio" (from the Sonata Op. 13) and a "Rondo Brillant" in B flat, by Hummel; a Sonata and a "Toccata" by Paradies; two Romances by Steibelt; the "Presto" in A flat, from Haydn's Sonata, No. 6; Woelfl's Sonata (Op. 53); Dussek's Saxon Air, with variations; and Handel's Gigue in F sharp minor. As persons previously unacquainted with these pieces may find it difficult to make a selection from this list, it will be better for those with a classical taste—or for those who wish to acquire one—to possess themselves of the entire series; but timid travellers in the regions of art hitherto unknown to them may be too cautious to hazard such an experiment,

and to such, therefore, we unhesitatingly say that they cannot be wrong whichever number they may choose.

F. PITMAN.

New Practical Singing-class Handbook. The Instructions written and the Music principally composed or arranged by George Wells.

THE gradual spread of the "Moveable Do" theory for the purposes of vocal class teaching is leading to strange results. Given the starting point—that we are no longer to pay attention to fixed sounds—Instruction books without number appear, the sole novelty in which is that the lessons (written in the present notation) are to be sung to the intervals of the scale, presuming only that the pupil can manage to find them out. Mr. Wells says that "the strongly-felt want of this book has given rise to its existence;" let us see how he has supplied this want. Commencing by showing the names of the notes, and explaining the beats in simple duple time, he gives us some "Rounds for two voices," written in different keys without any signature. Music in two parts afterwards appears, noted on the same principle, and then the student is told (without having had the sharp or flat even mentioned) that he is to commit a list of "key signatures" to memory. Upwards of twenty harmonised lessons (some in four parts) are then given, with the proper signatures to the keys; and at the end of all these the formation of scales, by means of sharps only, is explained, and immediately tunes are given in keys with flats. Now it appears to us that although an intelligent pupil might be able to sing all these lessons without the help of the explanations, he certainly would never be able to do so in consequence of them, for passing over the fact of tunes being written in keys with sharps and flats before anything has been said about the formation of scales—the effect of a sharp is not even shown until the 17th page, and the effect of a flat is never mentioned at all. However, as it is stated in the Introduction to the book that it "does not pretend to teach the pupils without oral instruction," we will pass to the music, which consists partly of compositions by the author, and partly of selected pieces harmonised by him. Mr. Wells says that in studying these lessons "the taste of the pupil is cultivated while he is learning to sing." Let the reader judge whether the following harmonies (selected at random) will cultivate the taste: "Fruitful Fields," between the first and second bar, two fourths rising; "Farewell to the Village," between the fourteenth and fifteenth bar, a fourth rising to a fifth; "Cheerful Strains," eleventh bar commencing on the second quaver, three perfect fifths in succession; "Up the Hills," leading to the last bar before the *Da Capo*, perfect fifths between soprano and bass; "My Highland Home," third bar, an incomprehensible harmony upon F#; and, worst of all, the first phrase in "Cherry Ripe," harmonised with a bass in perfect fifths with the melody, every time it occurs. Like many authors whose works have been submitted to us for notice, Mr. Wells may defend the illogical arrangement of the instructions in his book; but the defects in his harmonies are inaccuracies which speak for themselves, and we should not be doing our duty as reviewers were we to neglect pointing them out.

J. B. CRAMER AND CO.

Le Joueur de Flûte (Opéra de Hervé), pour Piano.

Une Heure de Royauté (Opéra de Armand Roux), pour Piano.

Une Fête aux Champs; Danse Rustique, pour Piano.
Par J. Rummel.

MR. RUMMEL'S two Operatic Fantasias are the very best we have ever seen from his pen, which as our readers know is a somewhat prolific one. No. 1 commences with a stirring theme, followed by an "Allegro Vivo," an "Allegretto" and a melodious Waltz, all of which are excellently arranged. But No. 2 will unquestionably be deemed the favourite, for not only are the airs tuneful, but

the passages which link them together are so vivacious and carefully written for the instrument that we heartily recommend the piece to teachers who desire something that shall combine pleasure with instruction. The Bolero, in A minor, is particularly effective, and the change into the tonic major makes a joyous *Finale*. In the "Fête aux Champs" the composer has given us an attractive rustic melody, in C minor, for the principal subject, and his second theme, in B flat major, is in good keeping with the character of the piece. Feebleness, however, is apparent before the return to the original motive, especially where the hands are crossed. The piece nevertheless is a good one of its kind, and does much credit to its composer's inventive faculty.

AUGENER AND CO.

Original Pieces for the Organ, by Francis Edward Gladstone.

AN obvious familiarity with the capabilities of the organ and a fluent command of musical resources enable the fertile author of these pieces to contribute to the large stock of modern music for his instrument such matter as is pleasing in itself, if not conspicuously unlike the productions of other writers. The present series comprises a graceful *Andantino* in C, which flows on melodiously; a *Postlude* in E flat, of which the good effect is in some sort jeopardised by the constant prevalence of one figure or rhythmical arrangement of the notes; and a movement called *Preludio Religioso*, which is a *Larghetto* in D, and which, as a matter of taste more than of principle, we prefer to its companions; next, a movement described as *In Modo di Minuetto* in which, further, the antiquated direction "A Tempo Ordinario" leads us to look for an imitation of the style of past generations, and the agreeable music in A minor disappoints not our expectations; and, lastly, an *Allegro Moderato*, which has the additional direction "E Pomposo," is in the somewhat unusual measure of $\frac{3}{4}$, is extended to greater length than the others, and presents more variety than any of them. There is an independent pedal part in each of the numbers, they are all of moderate difficulty, the stopping is judiciously marked, and the collection deserves to be considered by those who need music for unostentatious effect and useful practice.

SCHOTT AND CO.

The Music of the Future. A letter to M. Frédéric Villot by Richard Wagner. Translated from the original German by Edward Dannreuther.

HERR DANNREUTHER, to whose zeal it is in a great measure due that the music, at all events the instrumental music, of Herr Wagner has of late obtained a fair hearing in this country, has now, in the above translation, afforded the general public a glimpse at the same composer's strivings in another department of his art, in which there is more room for polemical controversy—that of theory. The selection, on the part of the translator, is a judicious one, and we congratulate him upon his having successfully surmounted the obstacles which a subject, dealing to a great extent with abstract conceptions, necessarily presents. The object of the letter, from which Herr Dannreuther has already given some extracts in a lecture delivered at the Royal Institution in January last, is to explain the artistic aims of Herr Wagner's theories, showing, at the same time, how far they have been applied to his Music Dramas, composed up to the period from which the letter is dated (1860). It may thus be considered a *résumé* of theories and ideas advanced by the author in his more elaborate pamphlets, and particularly in his "Kunstwerk der Zukunft" (*Work of Art of the Future*), published more than twenty years ago, and which created so much angry controversy among German musicians at the time of its appearance. The above "letter" will be welcomed by all who have taken an interest in this new phase of German musical efforts. Those among us who, as yet, look upon Wagner as the innovator who would sacrifice all melody for the sake of

declamatory correctness, will be startled by passages such as this: "Let us settle, first of all, that the only form of music is melody, that without melody music is not conceivable, and that music and melody are entirely inseparable." And, again, persons who have been accustomed to entirely identify the movement set on foot by Wagner, with the efforts of the Lisztian School, will read with surprise that "it is not a *programme* . . . but only the dramatic action on the stage, which can fully express the significance of symphonic music." Whether or not we agree with theories, little more than hinted at in this pamphlet, there is a good deal of original thought contained in it, which will, in his turn, set the reader thinking and, we doubt not, make him desire for more.

PATERSON AND SONS, EDINBURGH.

Robert Schumann's "Soul of my Soul, my inmost Heart," "Sunday on the Rhine," and "Fare thee well." Transcribed for Harmonium, or American Organ, and Pianoforte, by Otto Schweizer.

THE growing love for Schumann's vocal music in England is a healthy sign of the time; and although not especially fond of "transcriptions" ourselves, we welcome the appearance of these beautiful songs in their present shape, because we know the more they are heard, the more must they win their way to a place in our affections. In combination with the pianoforte, the harmonium or American organ, they will be found extremely effective; and, if well played, a very good idea may thus be formed of these compositions, upon the many merits of which it is now unnecessary to enlarge. In the second and third upon our list the words of the songs are printed at the commencement; and we may also mention that very full directions for the management both of the harmonium and American organ in the performance of each piece are given at the bottom of the page.

ORIGINAL CORRESPONDENCE.

UNISON SINGING.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As a constant reader of your valuable Circular, I have looked anxiously, but in vain, for some comment upon that portion of Mr. Barnby's Paper on Church Music, wherein he advocates the singing of hymns, &c., in unison, and not in parts. There may be some who, like myself, would regret the exclusion from our parish churches of part-singing *not* contrary to laws of harmony; and in default of a more able exponent, I venture to lay before you some views on the subject. Supposing a hymn to be sung in parts, Mr. Barnby points to three disturbing elements that will probably be present. Firstly, some of the congregation will be singing the melody an octave below others. Secondly, they will produce inharmonious combinations and progressions when heard together with the lower parts in the choir. Thirdly, there will be aspiring amateurs inventing parts of their own. Now, taking the last first, it is very doubtful whether the aspiring amateur will be induced to relinquish his contrapuntal impromptu, even by the abolition of part-singing in the choir. This individual must, I fear, in any case be endured, simply because he can't be cured; and I question whether his harmony (?) will not be more excruciating than ever, when combined with the "free" accompaniments some organists will add to unisonous singing. I do not understand that there is necessarily any objection to the "doubling" of a melody in octaves, in vocal, any more than in instrumental music; on the contrary, in many operatic concerted pieces, and other works of some of the best modern composers, examples are to be met with of melodies sung by voices in octaves, together with other vocal parts. Many hymn tunes and chants, when sung in parts by the choir, with the air doubled in octaves by the congregation, produce no inharmonious effect; disagreeable sensations being only experienced when a lower part moves in fourths with the air, or stands at the interval of a seventh from it (as in the

inversions of the chord of the ninth), or when the bass is less than an octave distant from the treble, and, perhaps, in a few other "un-invertible" harmonies (see the first line of No. 106, "Hymns Ancient and Modern"). I hope I may not be thought too bold when I hint that if the arrangers of the hymn tunes of the future will only make up their minds to avoid such questionable chords and progressions, the unmusical men of a congregation need no longer form a "disturbing element," potent enough to drive out of church the best of music, viz., vocal harmony.

Your obedient servant,

J. CONWAY BROWN,
Organist and Choirmaster, Parish Church,
Aldershot.

16th February, 1874.

TALLIS MEMORIAL.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you kindly allow me to make an appeal in a good cause through your widely circulated columns? Thomas Tallis lies buried in the Parish Church of St. Alphege, Greenwich: his remains were deposited immediately in front of the altar rails. When the Church was destroyed, in 1710, all record of the interment was lost, and it has been thought desirable that a Brass should be placed in the wall, near his grave, as a memorial of the father of English church music. A small influential committee is being formed, the names of which will be duly published, together with any donations to the "Tallis Memorial Fund" which may be sent to me at the undersigned address.

I am, Sir, yours truly,

(Rev.) H. WALTER MILLER,
Mus. Bac., Oxon., Hon. Sec.

Richmond Hill, S.W.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always reprinted, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. S. BENOUGH.—A transcription should not be regarded merely as a pianoforte piece. The art of the arranger is to reproduce, as carefully as possible, the salient points of the original composition; and the art of the performer is so to manage his hands as to give due effect to the most important notes. Viewed in this light, we cannot agree with our correspondent that the specimens he encloses are "miscellaneous arrangements."

R. B.—We cannot give an opinion without seeing the manuscript.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary: as all the notices are either collected from the local papers, or supplied to us by occasional correspondents.

BILSTON.—The new organ built by Mr. W. Johnson, of Moxley, at a cost of £140, for the Baptist Chapel, Wood Street, was opened on Sunday the 25th January, by Mr. George Bond, of Wednesbury, who gave selections from the works of Handel, Haydn, and Mendelssohn, which were highly appreciated by the congregation. The instrument, although comparatively small, has wonderful capacity and variety; it contains two complete manuals, CC to G, pedal organ, CCC to C, &c. The sermons by the Rev. W. Best, B.A., were very appropriate; and the collections amounted to £24 8s. 6d.

BRADFORD.—On the 9th ult. the Choral Society gave a performance of Handel's Oratorio, *Israel in Egypt*. The principal artists were the Misses M. B. Crichton and Louisa Thorley, and Messrs. R. Sutcliffe, Thornton Wood, and Brandon, all of whom were highly effective in the music allotted them. The choruses were exceedingly well sung, and the orchestra, which comprised the full strength of the Society, was ably conducted by Mr. Broughton. Mr. Moorhouse officiated at the organ.

BLACKPOOL.—The members of the Vocal Society gave a concert in the Assembly Rooms, Talbot Road, on Monday evening, the 9th ult., before a large audience. The principal singers were Miss Clelland, Miss Webster, Mr. William Dumville (Manchester Cathedral), Mr. Carlos Lovatt (Manchester Cathedral), and Mr. William Lister. They were supported by a choir of 40 voices. Mr. N. Dumville (Manchester Cathedral) officiated as conductor, and the Messrs. J. Grindrod and J. G. Wrigley, F.C.O., presided at the pianoforte and the harmonium. Haydn's Oratorio, *the Creation*, occupied the first part of the programme, and the second was miscellaneous. The Oratorio was exceedingly well rendered, and the choruses were given with an unanimity and spirit that greatly increased its success.

BROMPTON (Kent).—A concert was given on the 19th ult., by the Chatham Sacred Harmonic Society. The programme consisted of selections from the *Messiah* and *Judas Maccabaeus*, the vocalists, Mrs. Miles, Miss E. Colegate, Miss Huzzey, Miss Tyrril, Miss Peeke, Mr. Wildish, and Mr. Rowe, giving satisfactory renderings of several of the well-known solos and duets. The choruses were sung with good effect, under the direction of Mr. Ward, and Master Chant presided at the harmonium. The Society proposes performing Mendelssohn's *Athalie* at the next concert.

CATFORD BRIDGE.—The Trinity Church Choral Society gave a very admirable performance of Sir Michael Costa's *Eli*, under the conductorship of Mr. Fred. Stevenson, on the 5th ult. The dramatic character of the work was well sustained throughout, Mr. R. J. Ward giving a very artistic reading of the Judge Eli. The solos and concerted portions were creditably rendered by members of the Choir. Mr. Fountain Meen and Mr. R. H. Bird very ably accompanied at the pianoforte and harmonium.

CRENCHESTER.—A successful concert was given in the Corn Hall, on Thursday evening, the 5th ult., by the members of the Choral Class, assisted by Miss Ellen Glenville, Mr. T. Hunt, and Mr. O. Christian. The first part consisted of the *Ancient Mariner*, by Mr. J. F. Barnett, which was admirably performed. The choir, numbering over seventy voices, was under the conductorship of Mr. E. S. Cockton. Mr. Bradshaw presided at the harmonium.

CLAPTON.—On Thursday evening, the 29th January, a concert by the members of the Choir of St. James's Church, Clapton, ably assisted by some friends, was held at Brooke House. The boys of the choir sang several choruses in an admirable manner. Among the principal vocalists were Miss Lucy Newson, Miss White, Mrs. Batchelor, Mr. Haines, Mr. Anthony, Mr. Willis, and Mr. A. Grimby Jopp, R.A.M. The pianoforte accompanists were Miss L. Newson, Miss Williamson, and Mr. W. G. Youens. Mr. W. Batchelor, Precentor of St. James's Church, and singing master to Brooke House, conducted.

COATBRIDGE.—The Choral Union gave a concert at the Temperance Hall on the 6th ult., which was attended by a large and appreciative audience. The first part of the programme consisted of Dr. Spark's *Ode to Labour*, and the second part of selections from the works of Handel, Mozart, and Mendelssohn, all of which were well given. The solos enclosed were "But Thou didst not leave," *Messiah*, and "But the Lord is mindful," *St. Paul*, which were creditably sung by members of the Society. The "Hallelujah Chorus" was also re-demanded. Mr. T. Dixon was an excellent conductor; Mr. Jack (of Glasgow) presided at the pianoforte, and Miss Fincher rendered valuable aid at the harmonium.

DEVIZES.—The Amateur Choral Society gave a miscellaneous concert at the Town Hall, on Thursday evening, the 12th ult. Mr. G. A. Macfarren's Cantata, *May Day*, was heard with great satisfaction by a large audience, and the solo for the May Queen richly merited the applause it received. The accompaniments were ably played by Mr. Sly (pianoforte), and Mr. W. Price (harmonium). Mr. J. T. Abraham conducted.

DRIFFIELD.—On Friday, the 6th ult., the members of the Harmonic Society, numbering about 100 performers, gave Handel's Oratorio, *the Messiah*, in the Assembly Rooms, for the first time. The quartet of principal singers were Mrs. Poskitt (Hull), Miss Anyon, Mr. H. Thompson, and Mr. T. Dodds (of Leeds), who rendered their several parts to the entire satisfaction of a numerous audience. "He was despised," "I know that my Redeemer liveth," and "The trumpet shall sound" (the *obbligato* played to perfection by Mr. A. Robinson, of Hull), being especially admired. The choruses were exceedingly well sung, reflecting great credit upon the conductor, Mr. H. Blakeston, of the Royal Academy of Music. The orchestra was under the efficient leadership of Mr. E. Winter, of Beverley.

DUDLEY.—The members of the Choral Society gave a performance of the *Messiah*, on the 28th January, in the Public Hall; the surplus (about £14) being divided with the Town Dispensary. The principal artists engaged were Miss Woolley, Miss Blower, Mr. Bywater, and Mr. Tuke, of Lichfield Cathedral. The first violin was taken by Mr. G. Roberts, the harmonium by Mr. D. Leyshon, and Mr. Eydland conducted. The band was very efficient, and the choruses went well, and to the great satisfaction of the audience.—This annual sermon on behalf of the Parish Church Choir were preached on Sunday the 1st ult. by the Rev. Dr. Thornton, to large congregations, morning and evening. Full choral services were given. The *Venite* was sung to Dr. Hayes, the Psalms to Monk and Turle, *Te Deum*, *Jubilate*, *Sanctus*, and *Kyrie*, to Dr. Chipp, in A, all of which were admirably rendered, the *Te Deum* especially being given with marked effect. In the evening the *Magnificat* and *Nunc dimittis* (Hopkins's fine service in F) and the Anthem, by Sir John Goss, "Stand up and bless the Lord your God," were performed. Mr. G. H. Mainwaring, choirmaster, is to be congratulated on the manner in which the services were conducted, and the choir for its very efficient aid on the occasion. Mr. Harper presided at the organ with ability. The collections amounted to over £30.

EDINBURGH.—Professor Oakeley gave an Organ Performance in the Music Class Room, on Thursday the 5th ult. The programme was in

part allusive to the recent Royal wedding, and contained a good many novelties, among them the beautiful Motet by Hauptmann. The Professor's improvisation on six Russian themes, the last the National Air, was much appreciated; and the Gavotte, by Gluck, a souvenir of Dr. von Bülow's recent concert, was repeated in response to a warm encore.

HIGHAM FERRERS.—On Thursday evening the 29th January Mr. W. J. Lamb gave his third concert, to a crowded audience. The principal artists were Madame Gilbert, Miss Estelle Emrick, Mr. Percy Rivers, Mr. F. H. Eales, and Mr. A. W. Warren. The programme consisted of a portion of the Oratorio *Samson*, and a selection of secular music. The choruses were sung by the members of Mr. Lamb's new Choral Society in a highly creditable manner, and the soloists acquitted themselves most satisfactorily. The band and chorus (numbering nearly one hundred performers) was under the efficient leadership of Mr. Henry Greenough, of Northampton. Professor Wildsmith presided at the Organ, and Mr. W. J. Lamb conducted with his usual ability.

HONG KONG.—The members of the Choral Society gave the first concert of the season on Tuesday evening, the 30th Decen ber, before a large audience. His Excellency the Governor, and Miss Kennedy, and a number of the leading residents being present. Some songs, duets, and part-songs, were exceedingly well sung, but the great feature of the evening was a Quintet of Reissiger's for two violins, viola, violoncello, and pianoforte, excellently performed by members of the Society. Mr. Sangster was an admirable conductor.

HORTON (near Windsor).—On Tuesday the 3rd ult., a concert, under the patronage of the Rector and Mrs. Foot, was given in the School Room, by the Colnbrook Glee Union. The vocalists were Miss Clara Fraser and Fraulein Grocker; cornet, Mr. Walter Attenborough; pianoforte, Mrs. Grinstead and Miss Lucas. The Glee Union sang several songs, glees, and part-songs, in a highly creditable manner, under the direction of Mr. Radcliffe. The whole of the performers kindly gave their services, the proceeds of the concert being for the benefit of the National Schools.

JARROW-ON-TYNE.—A special service was given at the Church of the Venerable Bede, on Wednesday evening, the 11th ult., on the occasion of opening a new organ. The instrument has been built by Messrs. Connacher and Co., of Huddersfield, from the specification of Mr. J. A. Waddington, A.R.A.M. (organist of the church), and is a very fine and powerful one. There was a crowded congregation, and the sermon was preached by the Venerable the Archdeacon of Lindisfarne. Mr. Waddington presided at the organ, and afforded a treat to all lovers of good music by his masterly performance.

KANDY (Ceylon).—The 25th anniversary of the priesthood of the Very Reverend Dr. Leo Cingolani, D.D., O.S.B., Pastor of the Roman Catholic Church of St. Anthony, was celebrated on the 15th January. A solemn thanksgiving service was held in the church, which was most beautifully decorated with evergreens and inscriptions. The Reverend Doctor officiated at Mass, assisted by Fathers Fernandez and Boldini, and Fathers Palla and Assava, being deacon and sub-deacon respectively. A new Mass in C (composed expressly for the occasion, and dedicated to the Reverend Father, by Mr. N. Brohier, the organist) was given, the soloists being Messrs. Paul de Silva (treble), Aloysius Perera (alto), Peter de Silva (tenor), and the Rev. Father Pagnani (bass). The Mass, which was a difficult one, was sung very creditably, entirely by amateurs. After the Holy Celebration, Dr. Cingolani received the congratulations of his friends and the members of his congregation in the Boys' School Room, which was tastefully fitted up. Various gifts were also presented, among which were a silver tea set, a large silver plate with an inscription, a silver salver by the choir, and a purse containing £80, subscribed by the general community. On the day following was the Sunday School Festival of the same Church, which included the usual accompaniments of sports, tea and cake, and fireworks. Two dramas were also performed by the Sunday scholars, between the acts of which were sung a few operatic choruses. A *Tarantella* (composed by Father Palla, in honour of Dr. Cingolani) was much admired.

LEAMINGTON.—Mr. Frank Spinney gave his first Pianoforte Recital to a large audience, at the Royal Music Hall, on Thursday morning, the 29th January. The programme included Beethoven's Pastoral Sonata in D, Bennett's "Maid of Orleans," Hummel's Grand Capriccio in F, Mendelssohn's Andante and Rondo Capriccioso, &c. Mr. Spinney was assisted by Mr. Charles Fletcher (violinist), who played "Fantasia Caprice" by Vieuxtemps, "Prière de Moïse (Alard), and operatic selections.

LEEK.—The second concert of the Amateur Musical Society for this season was given in the Temperance Hall, on Monday evening, the 18th ult. There was a large audience. The first part of the programme consisted of W. H. Birch's Operetta, *The Merry Men of Sherwood Forest*. The soprano recitatives were entrusted to Mrs. Cooke (of the Lichfield and Newcastle-upon-Tyne concert), who rendered them with precision. Mr. Dishley, tenor, represented Robin Hood, and sang his music with correctness. The other recitatives and solos were sung by the Rev. F. W. Piercy, and Messrs. Beckett, Ritchie, and Warrington. The choir sang well throughout, the "Ave Maria" (unaccompanied), and the chorus, "We'll dance, we'll sing" being encored. The second part of the concert was miscellaneous. Mr. Powell conducted.

LIVERPOOL.—The Second Subscription Concert of the Philharmonic Society for 1874 was given on Tuesday, the 27th January; principal artists, Madlle. Titiens and Madame Sinico; solo pianoforte, Mr. Frederic H. Cowen. The overtures were *The Isles of Penglant* (Mendelssohn) (*The Siege of Corinth* (Rossini), and that to *Le Lac des Fées* (Auber). The symphonies were the melodious and artistic No. 1, in C minor (F. H. Cowen), conducted by the composer, and received with genuine admiration and applause. The Pianoforte solo was Mendelssohn's "Rondo Brilliant." The two ladies gave several solos, and

the great duet in *Norma*, all of which the audience wished to encore. The choral members sang well in the "Nightingale Chorus" from *Solomon*—the accompaniment to Madlle. Titiens's grand song in *St. Cecilia* (Benedict), and Morley's madrigal, "Fire! fire!"—On Saturday morning, the 7th ult., Dr. Hans von Bülow gave, to a crowded audience, at the smaller concert room of the St. George's Hall, one of his Pianoforte Recitals; in the course of which he played, to perfection, selections from the works of Mozart, Beethoven, J. S. Bach, Gluck, Handel, Mendelssohn, Chopin—Liszt—"Chant Polonais varié" and Liszt—"Venezia e Napoli."—The third concert of the Philharmonic Society took place on the 10th ult. Principal artists, Madame Lemmens and Mr. Vernon Rigby; solo violoncello, Signor Piatti. The great work of the evening was Sir Julius Benedict's MS. Symphony in G minor—second time of performance, but heard for the first time in Liverpool. It is a composition of great learning, and yet full of brilliancy—the instrumental effects being exceedingly fine. The orchestral rendering was full of spirit, both in this and in the overtures to *Lamora* No. 3 (Beethoven), *Le Pré aux Clercs* (Herold), and the splendid Entr'acte in Wagner's *Lohengrin*. The opening overture was that to *Iphigenie en Aulide* (Gluck). Signor Piatti played exquisitely. His solos were the Larghetto and Finale, Allegro vivo, from his own first Concerto; a Siciliana of Veracini; and a Gavotte by Geminiani.—On Tuesday, the 17th ult., the third performance of the present series, on the plan of the London Monday Popular Concerts, was given at the Philharmonic Hall. Executants: Herr Joachim (1st violin), Herr L. Ries (2nd violin), Mr. Zerbin (viola), Signor Piatti (violoncello); solo pianoforte, Madame Carreno-Saurat; vocalist, Madame Eleanor Armstrong; accompanist, Mr. Zerbin. The programme was as follows:—Part I. Quartett in E flat (No. 20, Op. 74), for strings (Beethoven), interpreted to perfection; Romance, "Sombre forêt" (Rossini); Ballade (solo pianoforte), in A flat, Op. 47 (Chopin), encored, and replaced by one of Mendelssohn's *Lieder ohne Worte*. Part II. Quartett in B minor (No. 3, Op. 3), for pianoforte, violin, viola, and violoncello (Mendelssohn), finely played; Aria, "Qui la voce," *Paritani* (Bellini); Sonata in A, Op. 47, for pianoforte and violin (Beethoven); the so-called "Kreutzer Duet," which went admirably, and worthily completed a most charming concert.

LOWER NORWOOD.—The third of a series of suburban concerts, with readings, under the direction of Mr. Geo. Tolhurst, was given at the Institute on the 23rd ult. The various songs, part-songs, piano solos, &c., comprised in the programme were rendered in a manner which gave much satisfaction to a numerous audience.

LYTHAM.—On Wednesday evening the 4th ult. Mr. Lamb gave his second concert, in the Assembly Room. Selections from the *Creation* and the *Messiah* occupied the first part of the programme, and the second was miscellaneous. A feature in the concert was a new musical instrument, the invention and the manufacture of Mr. Lamb—a combined organ and harmonium—both instruments being within the same case and played by the same person. Miss A. T. Lamb performed the march from *Athalie*, which was well adapted to bring out the power and effects of the instrument. Mr. Lamb conducted.

MALVERN.—At the concert given on the 3rd ult., at the Winter Promenade, a selection from Mr. Philip Klitz's Cantata, *The Viking*, was given with complete success. The choral portions of this work, as well as the solos, are spoken of with much admiration by the local press, and there is no doubt that, but for the length of the programme (the first part of which was devoted to a performance of Mr. Birch's Operetta, *Robin Hood*) many of the pieces would have been recommended.

NEUBURY.—The special services connected with the opening of the new organ at St. John's Church took place on Tuesday, the 27th January. The anthem "Blessed be Thou, Lord God of Israel" (Kent), was exceedingly well rendered (reflecting great credit on the choir-master, Mr. Hussey), as were also the hymns. After the morning and evening services Mr. C. Warwick Jordan, of Lewisham, who had presided at the organ, performed a selection of music, showing off the capabilities of the instrument to the greatest advantage. The collections during the day were over £45.

OXFORD.—Sir Frederick Ouseley's Oratorio, *Hagar*, was performed for the first time in Oxford on Tuesday, the 17th ult., in the Sheldonian Theatre, by the Oxford Philharmonic Society. The principal vocalists were Miss Katherine Poyntz, Miss Helen D'Alton, Mr. E. Lloyd, and Mr. Hallewell. Mr. Taylor conducted, and the performance was a great success.

PAISLEY.—On Thursday evening, the 12th ult., the members of the Tonic-Sol-fa Institute gave a concert in St. George's Established Church, before a large audience. The principal artists were:—Madame Pauline Rita (soprano), Madame Demerice Lablache (contralto), Mr. J. H. Pearson (tenor), Signor Celli (bass), Mr. Radcliff (bass), Mr. Hamilton Clarke (pianist), and Mr. W. H. Cole, leader of the orchestra. The first part of the programme consisted of Mendelssohn's 95th Psalm, which was well performed; and the second of selections from *The Prodigal Son*, by Arthur S. Sullivan. The concert concluded with Handel's *Dettingen Te Deum*, which was highly appreciated. Mr. J. A. Brown conducted.

PARSONSTOWN (King's County, Ireland).—A Musical Society has recently been formed amongst the *dilett* of the neighbourhood, with Mr. Matthew Arnold as conductor. The programme for the last meeting, held at Chesterfield on the 12th ult., was very well selected. The musical pupils of Chesterfield School have just presented to Mr. Arnold an elegant edition of Mendelssohn's Organ Sonatas as a small token of their appreciation of his kindness to them.

PERHAM.—The Choral Society gave the first annual concert of the present season at St. Mary's College, on Thursday, the 19th ult., when J. F. Barnett's *Ancient Mariner* was performed before an audience of between 200 and 300. The soloists were Miss Marchant (pupil of the conductor), Miss Serjeant, Mr. C. J. Circus, and Mr. Henry Pope (of the Crystal Palace), who sang the parts allotted to them in a very

satisfactory manner. Mr. Pope was encored for his rendering of the Recit. and Aria "O happy living things." The choruses were steadily sung by the members, numbering about 70, under the conductorship of Mr. Ralph Horner. Mr. W. H. Harper (pianist to the Society) accompanied the choruses, and Mr. Horner the solo parts; the latter also played Gotschalk's "The last hope." At the next concert Sir Sterndale Bennett's *May Queen* is to be performed.

ROCHESTER.—The second subscription concert for the present season of the Rochester, Strood, and Chatham Choral Society was given in the New Corn Exchange on the 9th ult. There was a band and chorus of about 200 performers, the Rev. W. H. Nutter, M.A., minor canon of the Cathedral, conducting. The programme was miscellaneous, comprising selections from *Guillaume Tell*, *Masaniello*, &c. The principal vocalists were Madame Clara Suter and Mr. Henry Guy, both of whom were very successful. The violin playing of Mr. Charles Fletcher and Mons. C. Jacquinet was much admired. Beethoven's *Choral Fantasia* (Op. 80), was well rendered, the pianoforte solo being played by Miss Kapey, of Chatham. There was a large attendance, and the concert was a complete success.

ROSS.—Mr. J. Squire gave a lecture on "Violins and Violinists" at the Corn Exchange, on Thursday, the 12th ult. The object of the lecture was to trace the history of the violin from its earliest known introduction to the present time, and to compare by practical illustration the compositions of the founders of the school of violinists with those of a later period. There was much to interest and instruct the hearers, and the illustrations were excellently performed by Mr. and Mrs. Squire.

RUNCORN.—On Tuesday, the 17th ult., the Runcorn Madrigal Club gave a concert in the National Infants' School. Romberg's *Lay of the Bell* formed the first part, the second part being miscellaneous, and comprising songs, part-songs, pianoforte duets, &c. The solos were sustained by members of the Club, assisted by the Rev. G. Willett, of Little Leigh, in a very satisfactory manner; and the choruses were generally successful. Miss Barclay accompanied, and the Rev. W. Statham conducted.

SCARBOROUGH.—The annual concert of the Amateur Vocal and Instrumental Society was given at the Prince of Wales's Hotel on Monday evening, the 16th ult. Gounod's *Messe Solenne*, and Smart's *King René's Daughter*, were performed, with Dr. Stoman, the choir-master of the Society, as conductor. The audience was much gratified at the success of the concert, and at the opportunity of hearing two of the best works of these celebrated composers.

SHEFFIELD.—On the 31st January commenced a series of Saturday Evening Concerts, promoted by Mr. C. Harvey, whose endeavour to make them of a popular character by a scale of cheap admission is highly deserving of encouragement. On the 2nd ult., Mr. J. Peck gave an excellent concert, on which occasion Dr. Spark, of Leeds, played four solos on the organ, and the pieces selected gave ample opportunity for the display of his abilities; and the performances of Mr. J. Peck, whose talent as a violinist is of the highest order, gave much satisfaction, his playing of Spohr's Barcarole in G, especially, eliciting the warmest applause. Madame Hall and Signor Celli, in the vocal music, materially assisted in promoting the success of the entertainment. On the following evening the second of Mr. C. Harvey's subscription concerts was attended by a very large assembly. The artists were Miss Blanche Cole and Mr. Santley, as vocalists, and Messrs. J. Carrodus, J. B. Zerbin, J. Zerbin, and W. Pettit as instrumentalists. The programme was one of a highly interesting and artistic character. The violin playing of Mr. Carrodus elicited the most enthusiastic applause. Miss Cole sang "Tell me, my heart," and other songs, with great ability. The singing of Mr. Santley received a perfect ovation, Hattori's song, "To Anthea," and "The Stirrup Cup" being encored; but the greatest effect was created in Gounod's "Nazareth." Mr. J. B. Zerbin officiated as accompanist.

SLIGO.—A concert in aid of the poor of Sligo, was given in the Town Hall on Wednesday, the 11th ult., by a number of ladies and gentlemen. The programme was miscellaneous, and contained several favourite songs, part-songs, pianoforte solos, and duets, all of which were highly appreciated by a very large audience.

STAFFORD.—On Tuesday, the 10th ult., the choir of Christ Church assembled in the National School adjoining the Church, for the purpose of presenting the organist, Mr. W. A. Marson, with a very handsome silver snuff box, as a token of their kind feelings towards him. The presentation was made by the Vicar, the Rev. H. Knight Eaton, who spoke in very high terms of Mr. Marson's kind and valuable services.—On Monday, the 16th ult., Mr. W. A. Marson, organist of Christ Church, gave his third concert, in the new Rowley Street School, on behalf of the School Fund, before a large audience. The principal performers were Miss Lucy Marson, Mrs. Averill, Miss Bennett, the Misses Lea, and Miss Bridgwood; Messrs. Chas. Smith, Goddard, Bates, Taylor, Yates, Ebborn, and Henry Deakin. Mr. E. Shargool, organist of St. Mary's, presided at the pianoforte. The sum of £17 was realized, which, with the profits of the two previous concerts, amounting to £35, was handed over to the vicar of Christ Church.

STONEHOUSE (Gloucestershire).—On Thursday, the 12th ult., the Stonehouse Choral Class gave a performance of the first part of Mendelssohn's *St. Paul*, and a selection of songs, part-songs, &c., under the conductorship of Mr. Brandon. The concert was very successful. With the exception of Mr. Kearton and Mr. Brandon, the soloists were all members of the class.

STRAFORD.—The West Ham Philharmonic Society gave the second concert of the sixth season on Monday, the 16th ult., in the Town Hall. Mr. J. S. Bates conducted, and Mr. F. C. Kitson accompanied. The whole of the music was performed by members of the Society. The principal items in the programme were two motetts; Mendelssohn's "Hear my prayer," and Gounod's "By Babylon's Wave," both exceedingly well rendered. The first part of the programme terminated with Beethoven's "Hallelujah Chorus." Great

credit is due to those members who undertook solo parts. The Misses Jones rendered invaluable assistance, and joined in a trio by Smart, entitled "The Sunbeam." Mr. Atherton Latta gave a very good rendering of Piniuti's dramatic song "The Raft," and was recalled. There was some very good pianoforte playing by Miss Hattie Rivett, a youthful pupil of Mr. Alfred Carder. Mr. Clutterbuck contributed a solo on the English concertina (accompanied on the piano by Mr. Kitson), and was enthusiastically encored. The programme closed with the Gipsy Chorus from *Preciosa*, which had to be repeated.

TORONTO.—The Philharmonic Society gave two performances of the *Messiah*, in the Music Hall, on the 5th and 6th of January, before appreciative audiences. The solos were exceedingly well sung by Mrs. Grassick, Miss Corlett, Mr. W. H. Stanley, and Mr. Marriott. The choir showed wonderful improvement in regard to precision, unanimity of phrasing, and attention to general expression; reflecting the greatest credit on the conductor, Mr. Torrington. The orchestra was very efficient. Mr. A. Marshall led; Mr. Collins presided at the organ, and Mr. Derville played the trumpet *obligato* in "The trumpet shall sound."

WALTHAMSTOWN.—A concert was given in the Public Hall, on Tuesday, the 10th ult., in aid of the organ and choir funds of All Saints', Leyton. An attractive programme of sacred and secular music was well rendered by a choir of about 50 ladies and gentlemen, under the direction of Mr. G. Booker, choir-master of the Church. Features of the evening were Miss C. Hoar's tasteful rendering of "O rest in the Lord," the duet from Barnby's *Rebekah*, "O flower of the verdant lea," capably sung by Mrs. Shenstone and Mr. C. W. Hoar, and Mr. J. R. Norman's violoncello solo, "Souvenir D'Irlande." Mr. C. E. Parslee was highly successful in "The Warrior bold" (encored), and "Give me the man of honest heart," as was also Mr. R. C. Richardson in "Just as of old," by Mr. W. H. Cummings. Mr. Alfred Gore, organist of St. Ethelburga's, Bishopsgate, contributed a piano solo, and rendered efficient aid as accompanist, and Mr. W. J. Millson, honorary organist of All Saints', presided at the harmonium. The concert was well attended by an appreciative audience.

WALTON-ON-THE-HILL (Lancashire).—A very successful concert was given on Friday evening, the 30th January, in the Congregational Church, Walton Park, by the members of the Highfield Musical Society, under the conductorship of Mr. B. Carmichael. The first part of the programme consisted of selections from the works of Haydn, Mozart, and Handel; and the second of part-songs, &c. The soloists were Mesdames Clay, Concannon, Chapman, and Carmichael, and Messrs. C. A. and D. Webster. The accompanists were Miss Bretton, Mrs. Clay, and Mr. C. Wesley Evans.

WESTBURY (Wilts).—The members of the Westbury and Bratton Singing Classes gave a concert in the Public Hall, on Tuesday, the 3rd ult. The programme was miscellaneous, consisting of glees, trios, songs, and vocal and instrumental duets, all of which were well rendered, reflecting great credit upon the conductor, Mr. Leach, organist of the Parish Church. Mr. T. Grant presided at the pianoforte, and Mr. C. Grant at the harmonium. The Overture to Rossini's *Tamara*, the "Volunteers' March" (Lemmens), and a very effective pianoforte solo were well played by Messrs. Leach, T. Grant, C. Grant, and Joyce, and warmly applauded.

WHITTINGTON MOOR.—On Monday evening, the 16th ult., a testimonial, consisting of a gold Albert chain and ring, was presented to Mr. T. Cooper, of the Chesterfield Parish Church Choir. After the presentation, a musical entertainment, under the patronage of the Mayor of Chesterfield, was given, the programme consisting of songs, duets, &c., executed by several ladies and gentlemen of the neighbourhood.

WINDSOR.—The second concert of the present season, of the Windsor and Eton Choral Society, took place at St. Mark's School on Monday evening, the 16th ult., Handel's Oratorio *Samson* being selected for the occasion. The singing of Miss Katherine Poyntz, Madame Poole, Mr. Mellor, Mr. Christian, and Mr. Briggs, left but little to be desired. The trumpet playing of Mr. T. Harper was, as usual, perfection. Sir George Elvey conducted with his usual ability, and the accompaniments were well rendered by the band of the Orchestral Society, led by Mr. Guinness, of her Majesty's Private Band. The choruses, which had the assistance of several ladies of the Amateur Madrigal Society, reflected much credit upon the Society. Her Royal Highness Princess Christian (accompanied by the Hon. and Rev. the Dean of Windsor and Mrs. Wellesley) honoured the concert with her presence.

WORCESTER.—The Musical Society gave the third concert of the season, on Tuesday evening, the 10th ult., at the Music Hall. The programme was well selected, including the music to Mendelssohn's unfinished Opera *Loreley*, selections from Horsley's unfinished Cantata *Euterpe*, a "Bridal Chorus," by Cowen; and Mendelssohn's "Wedding March," the two latter in honour of the Duke of Edinburgh's marriage. Mrs. A. J. Caldicott sang the solos in *Loreley* excellently, and the choruses were given with great precision. Miss Webb was very effective in the contralto solo, from *Euterpe*. Mr. A. R. Quarterman presided at the organ, and Mr. A. J. Caldicott conducted.

YORK.—A very successful concert took place on Wednesday evening, the 28th January, at the Corn Exchange, in aid of the parochial charities of All Saints' and St. Michael's. The overture to *Guy Mannering*, and the charming Entr'acte from Schubert's *Rossamunde*, and Aubert's overture *Zanetta*, were efficiently executed by a select band of amateurs. The vocal music was well rendered by Miss E. Groves, Miss Kate Morley, Dr. Needham, and Mr. H. Preston. A duet of Mendelssohn's, for pianoforte and violoncello, was admirably played by Miss F. Morley and Mr. J. Groves, and Mr. Acomb gave an excellent performance of De Beriot's Violin Concerto. The room was well filled by an appreciative audience.—The third of the Winter Concerts was given on Tuesday evening, the 3rd ult., under the management of Mr. Wilson. The programme contained the overtures to

Oberon, Semiramide, and Merry Wives of Windsor; Haydn's Symphony in G major, No. 7, and the Entr'acte from *Manfred* (Reinecke), excellently performed by Mr. Charles Hallé's band. Mr. Hallé played Weber's *Concertstück*, and *Ungarisches* (Liszt). Herr L. Straus gave a violin solo of Spohr's, and Miss Banks was the vocalist. The concert was a great success.—On Tuesday, the 17th ult., Mr. Sutcliffe gave an evening concert, at the Festival Concert Room. The artists were Madlles, Titiens, Sinico, and Justine Macvitz, and Signori Fabrin, Borella, Campobello, and Perkin. The concert was very successful and several encores were awarded during the evening. Mr. Sutcliffe announces a series of first class concerts during the season of 1874-75.

ORGAN APPOINTMENTS.—Mr. J. Locke Gray, of Holy Trinity, Richmond, organist and choirmaster to Christ Church, Victoria Road, Kensington.—Mr. R. Payne (organist of Upper Clapton Congregational Church, and conductor of the Borough of Hackney Choral Association), organist and conductor to the Psalmody class at Union Chapel, Islington.—Mr. W. W. Meadows, M.C.O. (late organist and director of the choir of St. Mary's Sunbury) organist and professor of music to "The College," Worthing, and organist and choirmaster to St. George's Worthing.—Mr. E. Burritt Lane (from Surbiton Park Congregational Church), to the King's Weigh-house Chapel, Fish Street Hill, E. C.—Mr. Walter Hermitage, organist and director of the choir, to St. Peter's Church, Vere Street, W.—Mr. T. Stodart Beswick, organist and choirmaster to St. Matthias' Church, Burley, Leeds.

CHOIR APPOINTMENTS.—Mr. George Braden (tenor), to Christ Church, Brondesbury.—Mr. Prenton, of St. Katherine's College, Regent's Park, principal bass to Tottenham Parish Church.—Mr. Frank G. Haig (bass), to St. Michael's, Cornhill.—Mr. George Bagleton (alto), Mr. W. A. Wickes (bass), and Mr. A. G. Jopp (bass), to St. Matthew's, Upper Clapton.—Mr. W. Amos, choirmaster to St. Olave's Southwark.—Mr. J. C. Thompson (tenor), and Mr. W. J. Skinner (bass), to St. Philip's Church, Kensington.

DIED, on the 9th ult., at 10, Ladbroke-square, Notting-hill, HENRY JOHN KIRKMAN, junior Partner of the Firm of Kirkman and Son, Soho-square, deeply regretted.

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